CATALOGUE
OF
PICTURES
AT
CARNANTON.

1871.

Humphry Williams.

To
Lancelot Thompson
with very affectionate Regard
from
2 Sept 1871.

Catalogue

OF THE

ANTIENT AND MODERN

IN THE

Collection

OF

HUMPHRY WILLYAMS, ESQ.

AT

CARNANTON, CORNWALL.

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1871.

PREFATORY REMARKS.

IN the formation of my Gallery of Pictures, of which this is the Catalogue, I have been mainly guided by a desire that it should be composed of such Pictures only as would serve to constitute, in a manner, a History of the sublime Art of Painting, and thereby be not only ornamentally but classically useful in itself.

I have also had one great object in view, namely, that every individual Painting of which the Gallery is composed should be the best of its kind—if an original, that it should be without blemish; if a copy, that it should be the work of the best Artists of the day—and on this point I think I have most satisfactorily succeeded. It was my first intention, as was attempted at Manchester in 1857, and partially carried out, to illustrate by instances the rise, progress, and decline of the Art of Painting, beginning with the oldest Masters of each School, and continuing them down to the end of the last century. This scheme, however, I found was of too extensive a nature for my walls, and therefore I was thrown back upon the more limited one of collecting the best instances I could obtain of the several most prominent Schools of Painting. In my Alphabetical List I have endeavoured to classify the works of each Master under their distinct heads or Schools; though for the purposes of a private gallery the following list will be quite sufficient for our need. The Schools then are generally known as the Italian, the

German, the Flemish, the Dutch, and the Spanish, to which may be added the French (which of late years has been acknowledged as a School), and the English. In the enumeration of my Pictures I have followed a chronological order, believing that nothing conduces so much to a right understanding of the Art of Painting as a thorough knowledge of the periods when the several Painters flourished.

During the many years in which I have been engaged in making my Collection, I have been encouraged in my labours by the feeling that I was not working merely for my own personal gratification, but as I hoped for the gratification and edification of many a true lover of this sublime Art. I hoped that many of those who like myself had had the privilege of wandering through the lovely Galleries of the Louvre, the Madama, the Brera, the Pitti, the Uffizi, &c., &c., would recognize on my walls copies of some of the *chef d'œuvres* which are to be found in those wonderful collections. I hoped too that many who had not had the advantage of travel would find these beautiful works brought as it were home to their own doors.

In conclusion then, I again declare that my collection is intended to be unreservedly open to the inspection of every one whose good taste will enable him to enjoy it, and that I trust that the doors of my Gallery will never be closed against any true lover of the beautiful Art of Painting.

HUMPHRY WILLYAMS.

Carnanton, 20th April, 1871.

ALPHABETICAL LIST

OF THE

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NUMERICAL LIST

OF THE

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1	WOHLGEMUTH, MICHAEL	1434	1519
2	VINCI, LEONARDO DA	1452	1519
3	CREDI, LORENZO DI	1459	1537
4	LUINI, BERNARDINO	1460	1530
5	MABUSE, JOHN DE	1470	1532
6	ORLEY, BERNARD VAN	1471	1541
7	DURER, ALBERT	1471	1528
8	ANGELO, MICHAEL	1474	1564
9	GAROFOLO, BENVENUTO TISIO	1481	1559
10	RAFFAELLE, SANZIO DI URBINO	1483	1520
11	RAFFAELLE, SANZIO DI URBINO	1483	1520
12	RAFFAELLE, SANZIO DI URBINO	1483	1520
13	SARTO, ANDREA DEL	1488	1541
14	PRIMATICCIO, FRANCESCO	1490	1570
15	ROMANO, GIULIO	1492	1546
16	COREGGIO, ANTONIO	1494	1534
17	AMBERGER, CRISTOFER	1490	1568
18	HOLBEIN, HANS	1495	1543
19	VERONESE, PAUL	1528	1588
20	ZUCCHERO, FEDERIGO	1543	1609
21	ZUCCHERO, FEDERIGO	1543	1609
22	CARACCI, AGOSTINO	1558	1601
23	CARACCI, ANNIBALE	1560	1609
24	CARACCI, LODOVICO	1555	1619

Numerical List of the Pictures in the

		BORN.	DIED.
25	BREUGHEL, JOHN	1568	1625
26	BREUGHEL, JOHN	1568	1625
27	GUIDO, RENI	1575	1642
28	GUIDO, RENI	1575	1642
29	ALLORI, CRISTOFANO	1577	1621
30	ALLORI, CRISTOFANO	1577	1621
31	RUBENS, PETER PAUL	1577	1640
32	RUBENS, PETER PAUL	1577	1640
33	STALBENT, ADRIAN VAN	1580	1660
34	MANFREDI, BARTOLOMEO	1580	1617
35	SCHIDONE, BARTOLOMEO	1580	1615
36	DOMENICHINO	1581	1641
37	TENIERS, DAVID, the Elder	1582	1649
38	HALS, DIRK THEODORE	1589	1666
39	GUERCINO, GIOVANNI FRANCESCO	1592	1666
40	GUERCINO, GIOVANNI FRANCESCO	1592	1666
41	GUERCINO, GIOVANNI FRANCESCO	1592	1666
42	HONTHURST, GERARDO	1592	1668
43	ZURBARAN, FRANCISCO	1598	1662
44	SASSOFERRATO, IL	1605	1685
45	SASSOFERRATO, IL	1605	1685
46	REMBRANDT, VAN RHYN	1607	1669
47	BRAUWER, ADRIAN	1608	1640
48	BRAUWER, ADRIAN	1608	1640
49	TERBURG, GERARD	1608	1681
50	OSTADE, ADRIAN VON	1610	1685
51	ROMANELLI, GIOVANNI FRANCESCO	1610	1662
52	WYNANTS, JOHN	1610	1670
53	BOTH, JOHN AND ANDREW	1610	1648
54	TENIERS, DAVID, Junior	1610	1694
55	TENIERS, DAVID, Junior	1610	1694
54 *a*	TENIERS, DAVID, Junior	1610	1694
54 *b*	TENIERS, DAVID, Junior	1610	1694
56	MURILLO, BARTOLOMÉ ESTEVAN	1618	1685
57	DOUW, GERARD	1613	1675
58	DOUW, GERARD	1613	1675
59	DOUW, GERARD	1613	1675
60	METZU, GABRIEL	1615	1669
61	METZU, GABRIEL	1615	1669
62	DOLCE, CARLO	1616	1686

Collection at Carnanton.

		BORN.	DIED.
63	DOLCE, CARLO	1616	1686
64	LELY, SIR PETER	1618	1680
65	WOUVERMANS, PHILIP	1620	1668
66	WOUVERMANS, PHILIP	1620	1668
67	PYNAKER, ADAM	1621	1673
68	MORANDI, GIOVANNI MARIA	1622	1717
69	RUYSDAEL, JACOB	1625	1681
70	POTTER, PAUL	1625	1654
71	POTTER, PAUL	1625	1654
72	MIERIS, FRANCIS	1635	1681
73	MOLYN, PETER	1600	
74	NETSCHER, GASPAR	1639	1684
75	TEMPESTA	1637	1701
76	SLINGELANDT, PETER VON	1640	1691
77	JARDIN, KAREL DU	1640	1678
78	JARDIN, KAREL DU	1640	1678
79	SCHALKEN, GODFREY	1643	1706
80	MUSSCHER, MICHAEL VAN	1645	1705
81	KNELLER, SIR GODFREY	1646	1723
82	LANTARA	1663	—
83	GAELEN, ALEXANDER VAN	1670	1728
84	BERKHEYDEN, GERARD	1645	1693
85	BERKHEYDEN, GERARD	1645	1693
86	LANCRET, NICHOLAS	1690	1743
87	WIT, JACOB DE	1695	1768
88	CANALETTO, ANTONIO	1697	1768
89	CANALETTO, ANTONIO	1697	1768
90	CANALETTO, ANTONIO	1697	1768
91	BOUCHER, FRANÇOIS	1704	1770
92	NOLLEKENS, JOSEPH FRANCIS	1706	1748
93	GREUSE, JEAN BAPTISTE	1726	1805
94	KAUFFMAN, ANGELICA	1741	1807
95	BONE, HENRY	1755	1834
96	STRY, JACOB VAN	1756	1815
97	OPIE, JOHN	1761	1807
98	KOEKKOECK, JAN HERMANN	—	—
99	KOEKKOECK, JAN HERMANN	—	—
100	COOPER, THOMAS SIDNEY	—	—
101	HERRING, J. F.	—	—
102	HAMME, VAN	—	—

Numerical List of Pictures at Carnanton.

		BORN.	DIED.
103	KRUSEMANN	—	—
104	KRUSEMANN	—	—
105	LANDSCAPE	—	—
106	DUBŒUF	—	—
107	MONK, C.	—	—
108	FRANCISCAN FRIAR	—	—
109	PAYNE, W.	—	—
110	PAYNE, W.	—	—
111	RODGERS, W. P., Senior	—	—
112	RATTI, Signor	—	—

No. 1.

WOHLGEMUTH, MICHAEL. This Picture which, from the age in which the Master lived, stands first in the Catalogue of this Gallery, has not the same right of precedence in point of individual merit. It is introduced here chiefly as the first link in the chain of this beautiful art, which the subsequent examples will gradually develop. In the Picture itself the Artist has made an indiscriminate selection of certain Saints, which no doubt he thought right to honour by his preference. The first figure [of which there are five] is intended to represent St. Dominic, the founder of the sect of Dominicans, or Preachers, and not unfrequently called "Jacobins," from their having established a convent in Paris in the Rue St. Jaques. The second figure in the group is that of St. Everhart, or, as it is written by us, "Eberhardus," a Duke of Wittenburg of peculiar sanctity, and who, no doubt, is to be found canonized in the German Catholic Calendar. The third figure is that of a female bearing the double insignia of Virginity and Martyrdom, under the title of St. Affra, usually spelt Afra, the well-known Patron Saint of Augsburg, who was burnt under the persecution of Aurelian. St. Wilhelm, under which title the fourth figure is designated, was probably an early instance of German canonization; and the fifth and last is the representation of St. John the Baptist carrying on his left arm the figure of a lamb on a book. Although the countenance of each individual figure in this group is carefully and most naturally expressed, still the attitudes and drapery are unusually stiff and inelegantly arranged, even for a Picture of so early a date; nevertheless, the Picture itself is in excellent condition.

WOHLGEMUTH, MICHAEL. An antient German Painter and Engraver, born at Nuremberg in 1434. It has always been a matter of dispute whether Wohlgemuth was reputed most as an Engraver or as a Painter, but in these days it is more generally admitted that his talent for painting vastly exceeded that of engraving. It is well known that he was the master of Albert Durer. It may readily be believed that his earlier Pictures are sufficiently uncouth in many particulars, but they are interesting in the history of the art. There are five of his Pictures in the Gallery at Munich which show the deep-seated piety of the Artist. But the most important of his works, on which there is scarcely any difference of opinion, is one in the Imperial Gallery at Vienna; it was painted in 1511, and represents St. Jerome seated on a throne, and is considered his *chef d'œuvre*. He died in 1519, aged eighty-five.

No. 2.

LEONARDO DA VINCI. "La Poesia."

VINCI, LEONARDO DA, was born in 1452 in the lower vale of the Arno. He was the son of Pietro da Vinci, a notary in the signory of Florence, who perceiving in his son a decided inclination for the art, placed him under the tuition of Andrea Verrochio, whom he soon surpassed. The story is that Verrochio, being employed by the monks of Valombrosa to paint the Baptism of Christ, the figure of one of the angels was entrusted to Leonardo, and he executed the work with such beauty and correctness of design as to excite the mortification of Verrochio, and to induce him to relinquish the pencil for ever. Leonardo possessed great talent; he was not only a beautiful painter, but he was also an able architect; there was scarcely a science of which he was not a proficient; he had a perfect knowledge of the principles of anatomy, was extremely well skilled in mechanics, a master of geometry and optics, and had applied himself thoroughly to the study of nature and her operations. To arts and literature he added the accomplishments of the body: he rode well, danced, and was dexterous in the use of arms, and was an acknowledged musician and poet, and, moreover, was universally admired and beloved for the grace and urbanity of his manners. The possession of such wonderful and extraordinary qualities soon spread his reputation through all Italy. After painting some time at Florence he was invited to the Court of Milan, where he was appointed Director of the Court of Painting and Architecture. At Milan the Duke engaged him to conduct the waters of the Adda to supply the city—a distance of two hundred miles—which he accomplished. His principal work was the Picture of the Last Supper, painted for

the refectory of the Dominicans—a performance which history ranks amongst the most admirable productions of the art. He completed all but the head of the Saviour, which was subsequently finished by Armenini. This beautiful composition was unfortunately painted on a wall in oil and varnish only, which soon crumbled and fell to pieces. Some excellent copies however remain; of these, the most worthy are as follows :—one by Marco Uggione at the Carthusians in Pavia, another by Bernardo Luini at the Franciscans in Lungano, and another by Gio. Paolo Lomazzo in La Pace at Milan. His patron, Duke Sforza, having been defeated and imprisoned by the French, Leonardo lost not only his patron but every thing except his talents, when he took refuge in Florence, where he was favourably received by the Medici. Here he remained for more than thirteen years, during which time he became acquainted with Mich. Angelo and Raffaelle. On the elevation of Pope Leo X. to the chair, and by whom he was graciously received, he visited Rome, and from thence, at the invitation of Francis I., he went to Paris, where, after a residence of five or six years, he died in 1519.

No. 3.

LORENZO DI CREDI. CHRIST IN THE GARDEN WITH MARY MAGDALEN. A copy of one of a suite of three Pictures by the same Master, in the Uffizi at Florence, taken by Falcini, in 1859.

CREDI, LORENZO DI, called Sciarpellone. This Painter was born at Florence in 1452, and died 1536. He was a pupil of Andrea Verrochio at the same time that Leo. da Vinci studied under that master. Both of these scholars surpassed their instructor, and although Credi was very inferior in genius and invention to Leonardo, he was not without a certain merit in the graceful and expressive manner in which he painted Madonnas and holy families. His most considerable work is the Adoration of the Magi, in the church of San Chiara at Florence; but his most beautiful production, and on which he expended so much thought and care, is one which represents the Virgin with St. Guiliano and St. Nicolo, painted for a chapel of the Convent of Castello, but now in the Louvre, in excellent preservation. Whoever desires to see works in oil of sure duration should well examine this painting. Another most excellent work of his is a Nativity, painted for the nuns of San Chiara, in which the flowers are most really imitated; it is now in the Academia delle Belle Arti at Florence. He lived the life of an upright and honest man, preferring his own good name to riches. For the Fraternity of the bare-footed Brethren he painted a Baptism of Christ; in 1786 this Picture was taken to the St. Domenic church at Fiesole, in place of one by Perugino removed to the Florentine Gallery. He was at no time anxious to undertake many large works, but took great pains in the execution of all that he did.

No. 4.

LUINI, BERNARDINO. Virgin and Child. An undoubted original. Bought in London [Christie's] at the sale of Mr. Williams Hope's Pictures, the 14th June, 1849.

LUINI, or LOVINI, BERNARDINO. He was born about the year 1460 at Luino, a small town in the Milanese, on the Lago Maggiore, and was generally considered to be a pupil of Leonardo da Vinci; if not a pupil, he was a most successful imitator, and whose style, taste in composition, and peculiarity of colour, he closely approaches. There are two Pictures of his in the Ambrosiana at Milan, Mary Magdalene, and John embracing the Lamb, hardly inferior to the works of Leonardo. The Christ disputing with the Doctors, in the National Gallery, attributed to Leonardo, is probably a work of Luini. See his Series of Pictures of the Life of the Virgin, at Sarono. He died about 1532.

No. 5.

MABUSE. Virgin and Child under a canopy of very simple form and materials; St. Joseph is seen sitting at a table on her right hand, with a book before him; St. John in a blue tunic is bringing bunches of grapes to the infant.

MABUSE, or MALBEUGIUS, JOHN DE. This extraordinary Artist is said to have been born at Maubeuge, in Hainault, in 1492, Mons. Descamps says in 1499; but both these dates are incorrect, for he was in England in the reign of Henry VII., whose portrait he painted, and who died in 1509. He was contemporaneous with Albert Durer, who was born in 1470. It is not known by whom he was first instructed, but he had the advantage of studying in Italy, and was one of the first artists of his country who attempted to reform the style of that day. Albert Durer and Lud. van Leyden both visited him, and expressed the most marked admiration of his works. His colouring is fresh and clear, his design as correct as that of Albert Durer, and his finish not surpassed by the best artists of the following age. His most capital Picture was painted for the church of the Abbey of Grammont; it represents the Wise Mens' Offering. This Picture passed from Grammont into the hands of Albert and Isabella, and thence into the hands of Prince Charles of Lorraine, who sold it, until at last it fell into the possession of the Earl of Carlisle, and it is now a valued gem ornamenting the walls of Castle Howard. That Mabuse visited England is generally admitted, and proved by the many portraits by him of the royal family and nobility of his day. He died in 1532. Although generally known by the name of Mabuse, his real family name was Gossaert.

No. 6.

VAN ORLEY. Virgin and Child. A beautiful specimen of this exquisitely delicate and rich Painter. The Picture itself is in the highest condition. Such colouring is seldom met with. The anacronisms in the landscape and background are frequently found in the paintings of the old masters of his day.

Bought at Plymouth in April, 1862, at the sale of Mr. Pooley Smyth's Gallery of Pictures.

VAN ORLEY, BERNARD, or BAREND VAN BRUSSEL, where he was born in 1471, or rather, as Bryan has it, in 1490. The latter date corresponds best with the generally admitted fact, that when young he entered the school of Raffaelle, and studied some time under that distinguished Master. He then returned to Brussels, where he painted several altar pieces, as well as some cartoons for tapestry. His designs and the style of his heads bear resemblance to the early works of Raffaelle, and his Pictures are very highly finished. In the year 1521 he was in the service of Marguerite of Austria, aunt of Charles V. He died, according to Bryan, in 1560, but other authorities date his death as taking place in 1541.

No. 7.

ALBERT DURER. A superficial and hasty view of this Picture would show only the stiffness and formality which appear to be its characteristic. On examination, however, the wonderful softness and silkiness of this great Master are very soon recognized, and leave no doubt as to the talent which worked out this beautiful Picture. The roundness of the limbs and body of the child is most truthfully expressed.

DURER, ALBERT. This distinguished Artist, if he may not be considered as the founder of the German school, is at least entitled to the credit of having greatly contributed towards reforming the taste of his country from the rude and barbarous style that immediately preceded him. He was born at Nuremburg in 1471, and was the son of a goldsmith, who instructed him in the first elements of design; preferring the science of painting, his father selected Mich. Wohlgemuth as his tutor, under whom he laboured for some years. His works indicate a fertile invention, a design perhaps more precise than graceful, an excellent colour, and a polished finishing; though we should have wished to have found a more elevated expression in his characters, and less formality in his outlines. He never visited Italy, and, therefore, had not the advantage of studying the beauties of antiquity. Costume also was generally neglected by Durer and the artists of that day; their figures being generally habited in the German dress of the time. His paintings are to be found in the best galleries, especially in that of Vienna, Munich, &c. As an Engraver he is deserving of particular notice. Prints by him are numerous and very valuable; but, although he was well acquainted with the anatomy of the human figure, his contours are neither graceful nor pleasing, nor are they divested of the stiff formal taste that prevailed at his time, both in his figures and drapery. He died at Nuremburg in 1528.

No. 8.

MICHAEL ANGELO. A copy of his celebrated Painting of the THREE FATES, copied by Falcini from the original in the Tribune of the Uffizi, at Florence. As an Allegory it has power—as a Picture it is weak. It has no great pretentions to fine forms, thcugh there is grandeur in the characters. It has no colour, or rather no tone. Its chiaro scuro, if not offensive, has no claims to praise. The earnest look of the principal figure is strongly conveyed; her sister's looks are equally expressive, and the third maintains the spirit of the Allegory. It has that fulness of sentiment which distinguishes the labours of M. Angelo, but it is pourtrayed with the feeble hand of senility.

MICHAEL ANGELO BUONAROTTI. This sublime Artist distinguished himself as a Sculptor, a Painter, and an Architect, and was born in Caprese, in Tuscany, in 1474. Descended from a noble family, his father placed him in Florence to receive the rudiments of a classical education, but perceiving that he was more occupied by his attention to drawing than to his studies, he placed him at the age of fourteen as a pupil with Dom. Ghirlandajo. Here he soon surpassed not only his fellow students but his instructor. At sixteen years of age he was taken under the immediate protection of Lorenzo di Medici, but his patron died at the end of two years. At this time M. Angelo visited Bologna, Venice, and afterwards Rome, where he executed his celebrated Pieta—and at the same time he made a cartoon of St. Francis receiving the Stigmata—his earliest work in painting. His next painting was a Holy Family, afterwards placed in the Tribune of the Gallery at Florence. Soon after that he painted a cartoon, the fresco never having been completed, representing a number of Florentine soldiers bathing in the Arno surprised by the enemy, and hurrying out of the water to arm and defend themselves. He then commenced the cartoons for the ceiling of the Sistine Chapel, which he accomplished in the almost incredible space of twenty months, and produced a work of art that immortalised his fame, and left to the artists of posterity an inexhaustible mine of instruction and improvement. Under the successors of Julius II. he was almost entirely employed in sculpture, and it was not until the pontificate of Paul III. that he undertook his celebrated work of the Last Judgment, which occupies

one end of the Sistine Chapel. This prodigious production is 54 feet high and 43 feet wide, and it took him seven years to finish. It has long been disputed if he ever painted in oil, but it being discovered that his Holy Family in the Florence Gallery was painted in distemper, has set the question at rest. He died in 1563.

No. 9.

GAROFOLO. The Sibyl showing to Augustus a Vision of the Virgin and Child. A copy of the original by Falcini, in the Pitti Gallery at Florence.

The colouring of this work is most beautiful, and the figure of the sibyl most commanding. There is, however, an error in the perspective, which detracts from the merit of the conception. But for this the Picture would have been faultless.

GAROFOLO, BENVENUTO TISIO. The family name of this Painter was Tisio; he was called Garofolo because he usually painted a gilly-flower, or clove-pink, in the corner of his Pictures. He was born at Ferrara in 1481. The works of Garofolo approach the beautiful style of Raffaelle in the expression of his heads and in the correctness of his design. His colouring is distinguished by warmer tones, and more vigorous shadows. The heads of his old men are noble and venerable, and his Madonnas are graceful and tastefully attired. In the churches of Ferrara are several of his large Pictures, both in fresco and in oil, and his small works are found in the choicest collections in Rome, Bologna, and throughout Italy. He continued to exercise his talent until his sixty-ninth year, when he became blind, and died in 1559.

A fine specimen of his Easel Pictures is the Vision of St. Augustine, in the National Gallery.

No. 10.

RAFFAELLE. The Madonna della Sedia, or Seggiola. The sweetest of all his Madonnas, if not the grandest. The Madonna wears a many-coloured handkerchief on her head, in the manner of the Italian women, and another on her shoulders. She appears as a beautiful and blooming woman, looking out of the Picture as if in the tranquil enjoyment of maternal love.

Copied by Falcini in 1849, from the original in the Pitti Palace at Florence.

RAFFAELLE, SANZIO DI URBINO. This illustrious Artist has by the general approbation of mankind been styled the Prince of Painters, and is universally acknowledged to have possessed a greater combination of the higher excellencies of the art than has fallen to the lot of any other individual. He was the son of Giovanni Sanzio, a Painter of little celebrity, and was born at Urbino in 1483. After being instructed by his father, he went to Perugia, and became a disciple of Pietro Vannucci, called generally Perugino. The powers of this sublime Artist did not, like those of Michael Angelo, blaze forth at once. One of his earliest works is a Picture of a Holy Family, in which the Virgin is lifting a veil from the infant Jesus—painted at the age of seventeen; and the next which is known is that of the Marriage of the Virgin. He was next engaged to assist Pinturrichio in painting the great library at Siena. From thence he went to Florence, studying the works of Leonardo da Vinci and Masaccio, and during this period he produced his Picture of the Virgin with the infant Jesus and John, in the Tribune of the Florentine Gallery, and the Entombment of Christ, now in the Palazzo Borghese, at Rome. In 1508 Raffaelle was invited to Rome by Julius II., to assist in the Ornaments of the Vatican. In 1509 he painted what is called the School of Athens, in which he has taken leave of every vestige of the antique style. In 1512, M. Angelo having finished his great work in the Sistine Chapel, Raffaelle was engaged in ornamenting the second apartment in the Vatican. In one of the compartments he has represented the History of Heliodorus, which is considered one of his most

distinguished performances. His Picture of the Miracle of the Mass, at Bolsena, was executed in the life-time of Julius II. His attention and talents were next to be turned to the embellishment of the Loggie of the Vatican, under the patronage of Leo X., who was equally sensible with his predecessor of the extraordinary talents he possessed; but these works were executed chiefly by his disciples, Giulio Romano, Giovan. Frances. Penni, Pierino del Vaga, Pellegrino da Modena, and Polidoro di Caravaggio. About this time he designed the famous cartoons for the tapestry for the Papal Court, which after being wrought in Flanders were brought to England. Seven of these are at Hampton Court, preserved to the country by Oliver Cromwell at the dispersion of the collection of Charles I. In the National Gallery are three Pictures said to be by Raffaelle: a Cabinet Picture of St. Catherine, Portrait of Julius II., and a small Picture, called the Vision of a Knight; but there are many better Pictures of his in private collections at Panshanger, Blenheim, and in the Bridgewater Gallery. Whilst engaged in the Vatican he also ornamented the Farnesina for Agostino Chigi. The most celebrated Picture representing the so much admired Triumph of Galatea, was painted by himself. Of his Pictures in oil the following are the most remarkable:—St. Cecilia, now in the Louvre; his inimitable Picture in the Royal Gallery at Madrid, called Lo Spasimo di Sicilia, in which the subject is treated with a feeling and pathos which are beyond praise. Cardinal di Medici commissioned Raffaelle to paint his famous Picture of the Transfiguration. Piombo was employed by Mich. Angelo to paint an altar piece of the same size,

which gave rise to a rivalship that ended in a public exhibition of their works. This extraordinary Picture is generally considered his most distinguished work in oil. This immortal production was the last work of Raffaelle. He was attacked by a fever in the year 1520, and having, as it is supposed, been improperly treated by his physicians, he died in that year, on Good Friday, the 6th of April, his birthday, at the age of thirty-seven.

No. 11.

RAFFAELLE. The Fornarina, generally translated "The Baker." There are two very celebrated Pictures under this name, one in the Tribune of the Uffizi at Florence, of which this is a copy [by Falcini, in 1859], and the other in the Barberini Palace in Rome. They are unquestionably both by Raffaelle. The first has been supposed to be a likeness of Raffaelle's mistress, but this is very equivocal; some have supposed it to be that of Victoria, Marchesa di Pescara, the friend of M. Angelo; Passavant states it to be of a certain Beatrice di Ferrara, an improvisatrice. The forms are noble and pure; the Painting extremely fine; the hand and arm beautiful.

Lanzi alludes particularly to the care with which Raffaelle selected and studied the best models of nature, which he perfected in his own mind "mi servo di una certa idea che mi vieni in mente." His own Fornarina assisted him in this object. This Portrait by his own hand is repeated in many of his Madonnas, in the Picture of St. Cecilia, in Bologna, and in many female heads. The colouring is remarkably warm, and as it is different from Raffaelle's usual tone, some connoisseurs have attributed it to Sebn. del Piombo, or Giorgione, but without the slightest foundation.

No. 12.

RAFFAELLE. For life and particulars of Raffaelle see page 25.

The Portrait of Donna Doni. The original of this Portrait, which though a well authenticated work of Raffaelle bears more of the character of a work of Leo. da Vinci than of Raffaelle, is to be found in the Hall of Apollo, in the Pitti Palace at Florence, No. 59. It is described as the Portrait of Maddalena Strozzi Doni, whose husband, Angelo, was Raffaelle's personal friend, and was painted by him when he was only twenty-two years of age. This Picture continued in the family of Doni until 1758, when it was inherited by the Marquis de Villeneuve, who in 1823 sold it to the Grand Duke; and is justly reckoned amongst the greatest ornaments of the Gallery. [Copied by Falcini in 1854].

No. 13.

ANDREA DEL SARTO. The Annunciation. The original of this beautiful Picture is in the Pitti Palace at Florence. [Copied by Falcini in 1849].

SARTO, ANDREA DEL. VANNUCHI. This celebrated Painter is generally known by the name of "del Sarto," an appellation acquired from the occupation of his father, who was a tailor, but the true family name was Vannuchi. He was born at Florence in 1488, and showed an early disposition for drawing, and practised in the schools of Barile and Cosimo. He was, however, more indebted for the development of his talents by his studies of the frescoes of Masaccio and Girlandjo, and the cartoons of Leo. da Vinci and Mich. Angelo, than to the lessons of his instructors. Andrea is reported to have been so diffident of his own powers that, on his visit to Rome, when he saw some of the works of the disciples of Raffaelle, and despairing to equal them he returned hastily to Florence, and never saw Rome again. A story is told [a repetition of that of the respect shown by Demetrius to the paintings of Protogenes at the siege of Rhodes] with respect to a painting of Del Sarto. When the monastery of Salvi was taken at the siege of Florence by the soldiers, they refrained from its destruction when they saw in the refectory his beautiful painting of the Last Supper. Andrea had an extraordinary talent for copying, in the practice of which he often deceived the Painters themselves. He painted for Francis I. a dead Christ, with the Virgin, St. John and other Saints; and subsequently accepted that monarch's invitation to come to France. The King and the court showed him every distinction, but his wife wrote and induced him to renounce all this promised prosperity, and to return to Florence. Accordingly the King permitted him to go, under a promise to bring back his

family with him to France, giving him at the same time a commission to purchase the best pictures and marbles he could meet with. Andrea, however, wholly failed in his engagements; the society of friends and the improvidence of his wife soon wasted not only his own earnings but the King's money also, and so he became reduced to a state of indigence and distress; and, stung with the recollection of his own perfidy and ingratitude, and added to this, a jealousy of his wife, he sank into a state of despondency and misery, from all which he was relieved by the plague, of which he died in 1530, in the forty-second year of his age. [This possibly may be a wrong date; for, according to Bryan, he was alive in 1548].

No. 14.

PRIMATICCIO. A gem out of the hands of a great Master. The drapery over the head of the Virgin alone is most beautifully executed, but her countenance is truly angelical.

PRIMATICCIO, FRANCESCO. This distinguished Painter was born at Bologna in 1490, and was of a noble family. His father, perceiving his taste for the art, placed him under Innocenza da Imola. The fame of Giulio Romano drew him to Mantua, where he entered his school, remaining with him and assisting him during a period of six years. Francis I. engaged him to ornament the Palace of Fontainbleau; but he, finding Rosso already employed in that work, an animosity arose, which ended in Primaticcio's retiring into Italy, where he employed himself in collecting antique statues until the death of Rosso, when he returned to Fontainbleau, and designed the decorations of the château, which were carried out in fresco by Nicolo del Abate. This magnificent work, however, was destroyed in 1738, through the ignorance of the superintendent of the works, to make way for some paltry alterations to be made in the château. All that remains are the frescoes in the saloon of the guards. Few of Primaticcio's works are found in Italy, the greatest part of his life having been passed in France. After the death of his benefactor he continued in the service of Henry II., Francis II., and Charles IX., and died in Paris, 1570.

No. 15.

GIULIO ROMANO. A Holy Family; the figures consisting of the Virgin, Joseph in the back-ground, the Child, and St. John, all nearly of life-size. The two children are represented as standing on the mattrass of a cradle at the Virgin's feet; St. John holds a scroll with the usual inscription "Ecce Agnus Dei." It is generally admitted that this Picture was begun by Raffaelle, and that it was, like many others he had commenced, finished by Giulio Romano. The original Picture is in the Pitti Palace at Florence, and was copied by Falcini in 1849. It is generally designated as "The Madonna della Lacertola," from the lizard which lies basking on the base of the broken column in the corner of the Picture.

I think it but right to bear testimony to the unbounded liberality shown by the then Grand Duke of Tuscany, in throwing open his incomparable galleries to the general and unreserved use of the public, and especially for the unlimited encouragement he gave to talent at large, by allowing individuals of all nations the free and unrestricted privilege to copy any of the works in this universally admired collection, which has now become the property of the King of Italy. At the same time I cannot but admire the good fortune which has, by various circumstances, thrown into the hands of this latter monarch the finest galleries of Europe. Besides the Madama at Turin, which was always his own property, he has acquired, by conquest or otherwise, the galleries of Milan, Genoa, Florence, Naples, Venice, and Rome!

GIULIO ROMANO. PIPPI. The family name of this great Artist was Gianuzzi. He was born at Rome in 1492, and had the good fortune of being placed in the school of Raffaelle, of whom he became the most distinguished disciple. It was not until after the death of his master that he attempted anything of himself; then he displayed an elevated mind, a poetic genius, unusual grandeur of conception, and a correct, though occasionally, an extravagant design. His celebrated Picture of the Stoning of Stephen, in the San Stefano at Genoa, is regarded, for the grandeur of the composition and the pathetic expression of the martyred saint, one of the most admirable productions of the art. Another of his wonderful works was his Woman taken in Adultery, of which there is a pretty light sketch given in Wornum's *Epochs of Painting*.

He died at Mantua in 1546.

No. 16.

CORREGGIO. The Virgin kneeling in Adoration before the Infant, who is sleeping on a portion of her drapery. It has great beauty of colour and freedom of execution peculiar to him, it is exceedingly affected in the air and style, but, at the same time, great tenderness of expression is rendered in it. There is too much back-ground to the Picture, so that the figure loses its consequence, although the Artist has endeavoured to remedy that evil, by making it very simple and dark.

This Picture is a copy of the original, in the Tribune of the Uffizi at Florence, by Falcini.

COREGGIO, ALLEGRI. Antonio da Coreggio, or, as he sometimes signed himself, Antonio Lieto da Coreggio. [Lieto and Allegri being synonymous.] He was born at Coreggio, a small town in the duchy of Modena, in 1494, and died suddenly in 1534, at the early age of forty. This extraordinary genius is justly regarded as one of the great luminaries of the art. To him it is indebted for one of its most effective illusions: the faculty of "foreshortening;" and he has confessedly carried the magic of chiaroscuro to the highest possible pitch. His forms are exquisitely soft and beautiful, and the style of his heads exhibit a graceful tenderness of expression that is truly inimitable. His most important works are the Assumption, in the cupola of the Cathedral at Parma, and the Ascension, in the dome of the Benedictines in the same city. Of his oil paintings his best works are his St. Jerome, and two altar pieces for the church of St. Giovanni at Parma. In the gallery at Dresden is his famous work called the "Notte," and representing the Nativity, which, however is in an injured condition. In the same gallery is also found his much admired little Picture of the Magdalen reading in a lying position; a work which seems to have been closely copied by Cristofano Allori. *See* No. 29.

No. 17.

CRISTOFER AMBERGER. The Adoration of the Kings. The characteristics of the three Magi, representing the three known divisions of the world, Europe, Asia, and Africa, are wonderfully well demonstrated; though the first-named has been covered with a little too much of the costume of a cardinal, to avoid an anachronism. The architectural part is well-defined. The Picture itself, however, has suffered from age and neglect.

AMBERGER, CRISTOFER. This Artist was born at Nuremberg about the year 1485 or 1490. He was the disciple of Hans Holbein the elder, and imitated him so closely that his works have been mistaken for those of Holbein. He succeeded better in portraits than in his historical pieces. In 1530 he gained great credit for his Picture of Charles V., who thereon honoured him with a gold chain and medal. This Painting is now at Berlin. The History of Joseph, in twelve Pictures, is said to be the best of his works. He died at Augsberg about 1568. Zani says his death took place in 1563.

No. 18.

HOLBEIN. The Portrait of a venerable old Burgomaster, whose name, however, has not been handed down to posterity. Nothing can equal the softness and firmness of the expression of this fine countenance.

HOLBEIN, HANS, has been generally said to have been born at Basle, in 1495, but it is more probable that he was born at Augsburg, where his father was living at the time of his birth, though he soon after settled at Basle, where he resided the remainder of his life. Young Holbein was instructed by his father, and gave proof of extraordinary capacity at the early age of fourteen. He had pressing invitations to come to England, none of which he accepted until urged by his friend Erasmus in 1526. By him he was introduced to Sir Thomas More, and through the latter to King Henry VIII. The King was so much pleased with the Painter that he not only took him into his service but provided him with apartments and a liberal salary. The works of Holbein are extremely numerous. In England he confined himself almost entirely to portraits. The most considerable of his public works in England is the Picture in Surgeons' Hall of Henry VIII. granting the Charter to that Company; another is in the Hall of Bridewell, representing Edward VI. presenting the Charter to the Lord Mayor. At Basle, in the Town House, are eight of his Pictures of the History of Christ's Passion and Crucifixion. He did not, however, paint the Dance of Death at Basle; at least, not that which is found in the Churchyard of the Predicants, as is generally ascribed to him; but the genuine Dance of Death is found in Hollar's prints from Holbein's drawings, which he borrowed from the work at Basle, and which he considerably improved. Holbein died of the plague in London in 1543.

No. 19.

PAUL VERONESE. Saint Appollonia. Bought in a curiosity shop in Paris in 1862. It was sold as a work of Onorio Marinari, but it has little or no resemblance to the style of that artist: he was a Florentine Painter of about the period of 1655; but this is decidedly of the Venetian school, and if not a true work of P. Veronese it is doubtless that of one of his disciples.

The legend of this Saint is that, preaching at Alexandria, the heathen governor ordered her to desist, and to worship an idol, but she refusing to obey, he commanded that she should be bound to a pillar and have all her beautiful teeth pulled out one by one with a pair of pincers, and then that she should be burnt, all which was carried into execution.

There is a beautiful Picture of her in the National Gallery by

CAGLIARI, PAOLO, called generally Paul Veronese. This great Venetian Painter was the son of Gabriele Cagliari, a sculptor, and was born at Verona in 1528. Evincing a taste for painting rather than for the calling of his father, he was placed under his maternal uncle, Antonio Bandile, but received the first rudiments of his art from Gio. Frances. Carotto, a disciple of Andrea Mantegna, and a native and resident of Verona. At an early age he was engaged to paint the dome of the Cathedral at Mantua. He was subsequently employed to assist in ornamenting the Palace of the Conservatives at Venice, when he gained a gold medal and chain as a prize over his competitors. He was then taken by Grimani to Rome, where he had the opportunity of studying the works of Raffaelle, and the best artists of the day. His great forte lay in representing immense assemblages of figures, clothed in the most gorgeous habits of Venetian nobles; for, regardless of the anachronism, they are all dressed in the costume of his own day, even when representing events related in the Holy Scriptures. His master-pieces were four very large works; one of which, the celebrated Marriage of Cana in Galilee, 33 feet in length, and about 22 feet in height, and containing 120 figures and heads, is now in the Louvre; many of the characters are portraits. Paolo died in 1588.

One of the principal objections raised against the taste of Paul Veronese is that his costumes are out of character and keeping with the date of the objects and subjects represented. For instance, in his great Picture of the Marriage at Cana, the whole of the guests

are clothed in the vestments of his own day, instead of using the costume of the day of the miracle. Vasari, however, endeavours to excuse him in this way:—"What novel methods," says he, "he adopted to decorate the place with architecture! What splendour in the preparation—luxury of dishes, and pomp of guests! Whoever considers all this will excuse such an Artist for occasional imperfection of design, or for inattention to costume, in which he is always faulty." Another famous Picture of his, and certainly one of his best, the Family of Darius at the Feet of Alexander, is now in the National Gallery, purchased in 1857 for £13,650.

No. 20.

ZUCCHERO. Portrait of Frederic, Elector Palatine; afterwards King of Bohemia.

ZUCCARO, or ZUCCHERO, FEDERIGO. Son of Ottavian Zuccaro, a Painter of little celebrity, born at St. Angelo in Vado, a small town in the duchy of Urbino, in 1543. He was younger brother of Taddeo Zuccaro, from whom he learnt the first rudiments of the art. When more advanced he assisted his brother in many of the works in which he was engaged for Pope Pius IV., and as well in ornamenting the Villa Fornese at Caprarola. Subsequently the Grand Duke invited him to Florence, where he finished the cupola of S. Maria dei Fiori. Returning to Rome, he was employed by Gregory XIII., but falling into disgrace with his holiness, he fled into France. After a short sojourn in that country and in Flanders he went, in 1574, to England, where he was very favourably received, and, amongst others, Queen Elizabeth sat to him. Staying only a short time in England he returned to Venice, where he was employed in embellishing the hall of the Grand Council; and, in acknowledgement of his talent, the republic conferred on him the honour of knighthood. From Venice he went back to Rome, and was restored to the favour of the Pope, and was engaged again by him. Philip II. of Spain invited him to Madrid, and employed him to paint the frescoes in the Escurial. Philip, however, not being satisfied with his work, dismissed him from his service, and had all his paintings expunged. He then returned to Rome, and died there in 1619, in the sixty-ninth year of his age. Federigo Zuccaro possessed a ready and inventive genius, but his compositions are frequently incongruous and extravagant; his design is not incorrect, but an affectation of grandeur and a predilection for dispatch, led him into the vices of mannerism; his colouring is clear and brilliant, but without mellowness or brilliancy.

No. 21.

ZUCCHERO. Portrait of Elizabeth Stuart; eldest daughter of James and Anne of Denmark; born 1596: and afterwards Queen of Bohemia.

Both these Pictures came from Mr. Pooley Smyth's gallery, in April, 1862.

No. 22.

CARACCI, AGOSTINO. CLEOPATRA IN THE ACT OF APPLYING THE ASP TO HER BREAST TO PRODUCE DEATH, rather than to fall into the power of Octavius. This Picture was the property of Lord Thomas Clinton, son of the Duke of Newcastle, and was sold to me through Mr. Watson, in 1864, as being a work of Cristofano Allori. I am, however, rather of opinion that the Picture bears the appearance of being the work of the Caracci, or certainly of one of the school of Bologna. I have accordingly placed it under that category.

CARACCI. There were three celebrated Painters of this family, living about the same period. Two of these were brothers, Agostino, born at Bologna in 1558, and died in 1601, and Annibale, also born there in 1560, and who died in 1609; and their cousin, Lodovico, who was born also at Bologna in 1555, and died in 1619. The last-named was the founder of the school that bears the name of the family, or rather, as it is generally designated, the "Bolognese School." Lodovico first studied under Prospero Fontana, an Artist of great talent, but also a lover of his own ease and luxury, and who lost his reputation by the haste and hurry with which his works were done. Lodovico saw the error into which his master had fallen, and at first ran so greatly into the other extreme as to acquire, by his slowness, the nick-name of the Ox. But this tardiness was not the effect of a deficiency of talent, but of profound reflection, of which his works give the fullest proof. He visited Venice, studying the works of Titian and Tintoretto; at Florence, those of Andrea del Sarto; and at Parma, those grand productions of Coreggio, of which she boasted the possession. The style of this great Painter has been considered by some of the best judges in the art as that which approaches the nearest to perfection.

Agostino, the cousin of Lodovico, and eldest brother of Annibale, was born at Bologna in 1558, and died in 1601. He was first intended for the business of a goldsmith, but he soon threw up that occupation to become a Painter with his cousin Lodovico. He not only displayed a happy disposition for painting, but distinguished himself in the sciences and in poetry. He and his brother passed

No. 23.

CARACCI, ANNIBALE. An Assumption of the Virgin, in a Medallion, encircled by a large wreath of flowers, supposed to be painted by Breughel.

Bought in Florence, in the Spring of 1859. It is doubtful whether this is a work of Agostino or of Annibale; most probably of the former.

some time at Parma, studying the works of Coreggio. As an Engraver, Agostino is to be ranked amongst the most celebrated artists of Italy.

Annibale was the younger brother of Agostino, and younger than Lodovico. He was born at Bologna in 1560, and had received from nature the genius of a Painter. He devoted his talents, for eight years of the prime of his life, in painting the Farnese Gallery at Rome, in which work, however, he was assisted by his brother and cousin. Annibale was so devoted wholly to the study of his art, that he neglected his literary studies, and, consequently, ignorant of history and fable, he was obliged to have recourse to others for many of the subjects of his Pictures. The great object which the Caracci had in view was, by studying certain masters, especially Coreggio, Titien, Tintoretto, A. del Sarto, P. Veronese, and Parmigianino, to imitate their beauties, and blend them with their own knowledge of nature; thus founding the School of the Caracci, or of Bologna. The three Artists, practically and theoretically, worked together; they followed the same maxims, and used the same studio; and thus, in many instances, it is very difficult to decide to whom to attribute the work. Lodovico excelled in grandeur, Agostino in invention, Annibale in grace.

No. 24.

LODOVICO CARACCI. A Group, or Choir of Angels, with their several Instruments. An exquisite little scrap. Probably part of some large work of this great Painter. The work itself has been cruelly daubed over by an attempt at restoration; still nothing could spoil the outline of the group, nor the spirit of the original design.

No. 25.

BREUGHEL. Adam and Eve in the Garden of Eden. All living creatures had just been named. Bought April, 1862, at Mr. Pooley Smyth's sale of his gallery at Plymouth. He called the Picture a Breughel, though I am rather inclined to attribute it to Jan van Kessel. It is difficult to say which is most to be admired in this Picture, the beautiful arrangement both in position and colouring, or the exquisite delicacy and design of the landscape. The perspective is inimitable; so also in No. 26 by the same Master.

BREUGHEL, JOHN, called Velvet Breughel, son of Peter Breughel, surnamed Hellish Breughel [because he delighted in painting subjects of the most eccentric and frightful character], and brother of Peter, the younger Breughel, called "the Droll" [from the whimsical subjects he painted]. John was born at Brussels in 1568, and has always been called Velvet Breughel, both in England and France, but in error. He did not obtain this nickname from the dress he usually wore, but from the Dutch word "vlours," signifying "flowers," in the painting of which he was very eminent. This word the French took for "velours," and which was translated by the English into "velvet." Breughel was in the habit of embellishing the works of Rubens, the Caracci [*see* No. 23], and other Artists of his day, with garlands of flowers, the joint production of the two Painters.

This Picture of Adam and Eve in Paradise, naming the animal creation, though attributed to Breughel, and showing many strong characteristics of that Artist, is, however, more likely really to be a work of Jan van Kessel [of whom subsequently at page]. After visiting Italy Breughel changed his style, and painted landscapes, in which he was pre-eminently successful, introducing small figures, which he finished with extreme neatness and accuracy. He died at Antwerp, 13th January, 1625.

No. 26.

BREUGHEL, JOHN. A soft and expressive instance of this powerful Painter. The general character of his style, comparing it with No. 25, is beautifully maintained. Bought, after severe competition, at the sale at Beaconsfield.

BREUGHEL, JOHN. Refer to page 61 for his history.

No. 27.

GUIDO. CLEOPATRA. The original of this Picture is in the Pitti Palace at Florence, and this copy was made by Falcini in 1854.

RENI GUIDO. This admired Painter was born at Bologna in 1575. When about twenty years of age he entered the school of Lodovico Caracci. His first production when he was at Rome was the Martyrdom of St. Cecilia, for the church dedicated to that Saint; returning from Rome to Bologna, he painted his famous Picture of the Murder of the Innocents, in the church of San Domenico, and the Repentance of St. Peter. The most celebrated of his works in the Palaces at Rome are; his Frescoes of the Aurora, in the Palazzo Rospigliosi; his Fortune, in the Campidoglio; the Rape of Helen, in the Palazzo Spada; and his Magdalen, in the Barberini Collection. His Picture of the Assumption, for the church of San Ambrosio at Genoa, is regarded as one of his happiest productions; the Purification, for the Cathedral at Modena; and his famous St. Michael, for the Capuccini at Rome. The exalted faculties of this great Artist were degraded by his fatal passion for gaming, and towards the latter part of his life, in order to raise funds, he sent into the world works, executed with such haste and negligence as to be totally unworthy of the character he had established. His distresses at length brought on a fever, of which he died at Bologna in 1642. Guido is regarded as the most distinguished disciple of the Caracci, with the exception of Domenichino. An exquisite touch, a singular facility of execution, great suavity of colour, a general accord, and the sweetest harmony, are the distinguishing characteristics of the style of Guido. There are many beautiful Pictures by Guido in England, in private collections: two belonging to the Earl of Ellesmere, one an Infant Christ sleeping

on the Cross, the other, the Immaculate Conception, representing the Virgin, star-crowned in glory, borne up by cherubs, and attended by adoring seraphs. It is the perfection of the ideal in painting. In the National Gallery there are several attributed to his pencil: Venus attired by the Graces, and Perseus delivering Andromeda, and some others, but which are deficient in the suavity by which his manner is distinguished.

No. 28.

GUIDO. A Copy of the celebrated Fresco of the Aurora, in the Palazzo Rospigliosi at Rome. Copied by Signor Ratti, in 1854.

The Artist evidently intended to express on canvas what Virgil expresses by words :

> "Jamque rubescebat radiis mare et æthere ab alto
> Aurora in roseis fulgebat lutea bigis."—*Æniad*, vii., 25.

except that the Painter has put *four* horses to his chariot, "quadrigis."

No. 29.

ALLORI. Copy of his Judith and Holofernes, by Falcini, in 1851. A much admired and beautiful Picture in the Pitti Palace at Florence. The story of the painting is as follows:—Nabucodonozor, King of Nineveh, swore to slay all the inhabitants of Judea. Holofernes, captain of his forces, laid siege to Jerusalem. The Jews, greatly alarmed, fasted, humbled themselves, and prayed to the Lord to deliver them; but when Holofernes possessed himself of all the springs and fountains, the Jews began to despair, and resolved to surrender the city; but Ozias, the governor, prevailed on them to wait for five days, and then, if no help came, to deliver it up. Now at that time Judith heard thereof; she was a Jewish widow, very beautiful to behold, and fearing God greatly. Sending for Ozias, she promised "that within the days ye have agreed, the Lord will visit Israel by mine hand." After praying fervently to God, she put off her widow's garments, and bedecked herself bravely to allure the eyes of all men; then, giving her maid a bag, containing parched corn, lumps of figs, and bread, they went forth to the camp of the Assyrians. But the watch took her, and brought her before Holofernes, who questioned her as to the cause of her flight. She said that Israel had sinned, and that God would deliver her people into the hands of their enemies; that she would go out every night to pray and watch, when it would please God to punish them. Holofernes, captivated by her beauty and fair offers of help, invites her into his own tent, where he drinks to excess, and falls asleep, "lying along on his bed—for he was filled with wine." Then she

ALLORI, CRISTOFORO [or CRISTOFANO], son of Alessandro [called also Bronzino, after his great uncle, Agnolo Bronzino, a Florentine Painter, born 1511, died 1580], born at Florence 1577, died 1621. His father was born in 1535. Cristoforo studied under Santo di Titi, and finally improved his colouring by imitating the harmonious tinting of Cigoli. He painted several considerable works for the churches and convents at Florence, and for the Palace of the Medici; but, owing to vicious habits, which often seduced him from his labours, his works are extremely rare. The St. Julian, of the Pitti Palace, is the grandest effort of his genius; Judith with the head of Holofernes is more generally known. Judith is said to be the portrait of his mistress—the attendant, that of her mother—and the head of Holofernes, that of the Painter.

came to the pillar of the bed, and took down his faucion, and took hold of the hair of his head, and said, " Strengthen me, O Lord God of Israel, this day;" and she smote twice upon his neck with all her might, and she took away his head from him, and gave it to her maid, and she put it in her bag of meat. So they twain went together, as if, according to custom, to prayer, and they passed the camp, and went up the mountains of Bethulia, and came to the gates thereof, and when the people came together, she took the head out of the bag and showed it.

No. 30.

ALLORI, CRISTOFANO. Mary Magdalen, in a lying posture, Reading. A copy by Falcini, done in 1851, from the original in the Uffizi at Florence. This Picture, so like, except in a few minor details, the well-known Magdalen of Coreggio, may almost be considered a copy, even as to colouring. Both have been much admired; for myself, I think the posture both ungraceful and unnatural.

ALLORI. For personal details of Allori, *see* page 71.

No. 31.

RUBENS. "And when the morning arose, then the angels hastened Lot, saying, 'Arise, take thy wife and thy two daughters.' . . . . And while he lingered, the men laid hold upon his hand, and upon the hand of his wife, and upon the hand of his two daughters. . . . And they brought him forth, and set him without the city." This circumstance, as related in the above quotation from the Bible, is the object pourtrayed by this copious Painter. There is much energy and character exhibited in each of the performers in this drama; and the whole subject has less of coarseness and apparent haste than ordinarily characterise the works of this Master.

The original is in the gallery of the Louvre, No. , from which this copy was taken by Madlle. Benoit, in 1863-4.

RUBENS, PETER PAUL, the son of John Rubens and Mary Pipelings, both descended from distinguished families of Antwerp. Civil war drove them from home, and they took refuge in Cologne, where Rubens was born in 1577, on the feast of St. Peter and St. Paul. After some time, peace being restored, they returned to Antwerp, where Rubens's education was cultivated with the most attentive care. On finishing his studies, and the death of his father, he encouraged the inclination he had discovered for painting. He first studied under Tobias Verhaect, then became a disciple of Adam van Oort, whom he quitted under disgust, and placed himself in the school of Otho Venius. A strong attachment struck up between the master and his pupil, and made their connection most agreeable. When twenty-three years of age, he visited Italy, and became attached to the court of the Duke of Mantua, which gave him access to the first instances of the works of Giulio Romano. In 1605, the Duke of Mantua employed Rubens as an envoy to Spain, to the Duke of Lerma, when he exerted both his political and pictorial talents, and accomplished the object of his mission entirely to the satisfaction of his employer and the King of Spain. From thence he passed to Rome and Genoa, where he was employed in several considerable works, which increased his celebrity. Subsequently, on the death of his mother, he returned to Antwerp, where he established himself, and built a magnificent house, with a saloon in the form of a rotunda, which he enriched with statues, vases, and pictures by the most celebrated masters. In the midst of these he conceived and executed the greater part of the *chefs*

d'œuvres, which have immortalized his name. Desirous of keeping his mind stored with classical lore, he never painted without having the works of the best antient and modern authors read to him. In 1620 he was commissioned by Mary de Medicis to ornament the gallery of the Luxembourg. Afterwards he was employed by the Duke di Olivarez to paint four large Pictures for his convent of Carmelites, near Madrid. He also painted eight grand Pictures for the great saloon of the Palace of Madrid, which are regarded as matchless specimens of his colouring; they represent the Rape of the Sabines, the Battles of the Romans and Sabines, the Bath of Diana, Perseus and Andromeda, the Rape of Helen, the Judgment of Paris, Juno, Minerva, and Venus, and the Triumph of Bacchus. For these works he was magnificently remunerated, and received the honour of knighthood. In 1627 he returned to Flanders, and was employed by the Government to negotiate a peace with England. Charles was too zealous a lover of the art not to receive this illustrious Painter with every mark of distinction; he engaged him to paint the Banqueting House, where he represented the Apotheosis of James I. He succeeded in his negotiation for peace between Spain and England, which pleased Charles so much, that he munificently rewarded him, and conferred knighthood on him, after which he returned to the Netherlands. At this time, being about fifty-seven years of age, gout and other ailments reduced him to the incapacity of working on large subjects, confining himself entirely to easel Pictures. He continued, however, to exercise his art until the year of 1640, when he died at the age of sixty-three, and was buried

with extraordinary pomp in the church of St. James. No Painter has left behind him such proofs of the variety of his powers: history, landscapes, portraits, animals, fruit, and flowers, were equally the subjects of his powerful talents. France, Flanders, Italy, and England, abound with the productions of his pencil. Sir Jos. Reynolds considers his grandest work to be his Picture of the Fallen Angels, now in the Dusseldorf Gallery. Still it must be admitted that he preferred the brilliancy of effect to the beauty of form, and too frequently sacrificed the correctness of design to the magic of his colouring. This defect is particularly discernible in his female forms, which have seldom any pretensions to elegance and grace. He was more capable of expressing the violent than the placid affections of the mind. He held as a colourist a distinguished rank, and he possessed the commanding power of representing every object he undertook with the most characteristic propriety; his animals, especially his horses, are designed with a truth and animation that is inimitable. There is an impression, and admitted to be founded on reason, that many Pictures called by his name are the works of his pupils, though under his superintendence, and from his own sketches or designs. There are nine Pictures by him in the National Gallery.

No. 32.

RUBENS, P. P. Queen Thomyris exhibiting the Head of Cyrus to her People. The original of this spirited Picture is by Rubens, and is in the . It represents the Queen exulting in her conquest over her formidable rival. The incident may thus be told:—Thomyris ruled as Queen over a barbarian people, who [of Scythian origin] were known in history under the title of the Massagetæ. Cyrus, after having subdued the richest territories of Asia, in an inauspicious moment cast his eyes on the territory of the Massagetæ, which was separated from his own dominions by the river Araxes. To effect the conquest of this country, he commenced to throw a bridge across this broad stream; but, before this was carried into execution, Thomyris sent a message, proposing that her army should retire for three days into her own territory, and that the passage of the river by Cyrus should be unopposed; a challenge which he readily accepted. Accordingly he crossed the stream, pitching his camp in the Queen's territory. In the first conflict which ensued Cyrus feigned a retreat, leaving his camp entirely at the mercy of the Massagetæ, who, unaccustomed to so much luxury, were speedily overcome by the Persian wines; and, while in this condition, were again attacked by Cyrus, and put completely to the rout. This base stratagem greatly exasperated Thomyris, particularly as her son was among the victims. She immediately rallied her forces; the two armies met in a most sanguinary battle, which Heredotus describes as the most obstinate that ever was fought between barbarians. It terminated in the total defeat of the Persians, Cyrus, himself, falling in the field. The Queen is here represented as showing the head of Cyrus to her people.

No. 33.

STALBENT. A Landscape of a beautifully light and delicate character, probably representing some part of the coasts of Naples; the architectural portion being a conception of the Artist's brain. Bought in London, 8th April, 1862. Part of a Nobleman's Collection of Pictures.

STALBENT, ADRIAN VAN. A Flemish Painter, born at Antwerp in 1580. He began his artistic career with small historical subjects, resembling the manner of old Franck, of whom he probably was a pupil; in these he devoted much attention to the ornamental accessories, and the drapery of the figures. Subsequently he turned his talents to painting landscapes, with small figures neatly drawn, and touched in something of the style of Breughel. In the reign of Charles I. he was welcomed in England, and, among other paintings, produced one of Greenwich. He painted from 1612 to 1650, according to dates on his Pictures, and is generally supposed to have died about the year 1660.

No. 34.

MANFREDI. Two Gipsies, a Mother and Daughter, and a Countryman. The one telling him his fortune, whilst the other picks his pockets.

Copied by Falcini, from the original in the Palace of the Pitti at Florence, in 1859.

MANFREDI, BARTOLOMEO, of Mantua, a follower and imitator of Michael Amerigi da Caravaggio. He was born at Mantua in 1580, and died in 1617. He might be called a second Caravaggio, except that he was rather more refined in his composition, and possessed a more dignified taste of design. His subjects were seldom adapted to church ornamentation, but he generally made choice of banditti, gipsies, gamesters, or armed soldiers, characterised with an appropriate ferocity of bearing, and an extraordinary effect of light and shade. His works, as such, are rarely to be met with; many of them having been attributed to Caravaggio, and some to Valentin, a Frenchman by birth, but who resided all his lifetime at Rome.

No. 35.

SCHIDONE. A very beautiful Holy Family. Much of the style of Coreggio, of whom the Artist was a great admirer and follower. The present instance is in many points an improvement on the great master; there is more boldness and force of the chiaro'scuro than is generally to be found in his paintings. The drapery also of the Picture deserves most particular attention, and the landscape is very appropriate.

SCHIDONE, or SCHEDONI, BARTOLOMEO. This captivating Painter was born at Modena in 1580, and is generally supposed to have been brought up under the Caracci, though his works exhibit little resemblance to the style of their school. Raffaelle and Coreggio were his great studies, and he succeeded in imitating the perfections of the latter to an enviable extent. The Duke Ranuccio di Modena took him under his protection, when he produced many proofs of his talent; and at the Palazzo Publico at Modena he painted the celebrated Fresco of Coriolanus; and in the Cathedral an admirable Picture of St. Geminiano resuscitating a dead child, which has often been mistaken for a production of Coreggio. His large works are rare; his Pietà, in the Academy at Parma, and the Conception, in the church of St. Francesco at Piacenza. His Holy Families and Madonnas are not often met with, and the paucity is to be attributed to his unfortunate propensity to gaming. His death is said to have been occasioned by the distress of his mind, brought on by losing in one night more than he was able to pay. He died in 1616. No follower of Coreggio has approached so nearly in graceful and expressive styles of his heads, and the elegant turn of his figures. His management of the chiaro'scuro exhibits the breadth and intelligence of that admirable Painter, and his colouring partakes of the impasto and purity which distinguished the works of his great prototype. His design is not very correct, but he conceals this deficiency by the loveliness of his attitudes and the enchanting harmony of his tones. The Pictures of Schidone are rendered interesting by their extraordinary beauty, as well as their extreme rarity, and are held in the highest estimation, and are very valuable. It must also be remembered that Schidone was an excellent portrait painter.

No. 36.

DOMENICHINO. The celebrated Cumæan Sibyl. A work of most splendid character, full of animation, life, and artistic power. This is a copy of the Sibyl in the Borghese Palace at Rome [not of the one in the Museum of the Capitol, which is not so good].

Bought in Paris, at the sale of the Duc de Grammont's property, in March, 1862.

DOMENICHINO. Though almost universally thus called, this most celebrated Painter's name was Domenico Zampieri. He was born at Bologna in 1581, and entered the academy of the Caracci at the same time that Guido and Albano were his students. Here he was remarkable for his modesty and diffidence, as well as for his assiduity. He followed Anni. Caracci to Rome, and assisted him in his great work of the Farnesian Gallery. Whilst here he painted his celebrated Picture of the Communion of St. Jerome, now in the gallery of the Vatican, ranked as the finest Picture in the world, excepting only the Transfiguration of Raffaelle.

Being subjected to much slander and persecution during his residence in Rome, he returned to Bologna, where he passed a few years in the quiet exercise of his talent. It was at this time that he painted his admirable Picture of St. Agnes, for the church of that Saint, and also his Madonna del Rosario. Subsequently he returned to Rome at the invitation of Pope Gregory XV., where he lived long enough to produce many of his most celebrated works.

His death took place in 1641, at the age of sixty; not without suspicion of having been poisoned, or certainly worried to death, if not poisoned, being incessantly persecuted by his rivals, both at Rome and Naples.

No. 37.

DAVID TENIERS, the Elder. The Baptism of Jesus Christ in the River Jordan, by John the Baptist, with attendant Angels. The landscape and scenery in this Picture are particularly beautiful, though it is a work of the early period of the life of this talented Artist.

TENIERS, DAVID, the Elder. This Painter was born at Antwerp in 1582. He first applied himself to historical subjects, visiting Italy to study the works of the most celebrated Artists. His genius, however, leading him to landscape painting, he put himself under An. Elsheimer for six years. At his return to Antwerp he adopted a different style, and painted with unbounded success, rural sports, merry-makings, fortune-tellings, &c. Great was the demand for his Pictures until his son became his competitor, and greatly surpassed him by his inimitable productions. He died in 1649.

No. 38.

DIRK HALS. A Musical Party carousing in a Garden. This may be called a historical Picture, as it represents the style of costume of the day.

Bought at the sale of Mr. Bryant's Pictures at Bristol, 27th April, 1848.

HALS, DIRK [THEODORE], was the brother of Francis, who, as a Portrait Painter, stood in high repute. Dirk, as he was familiarly called, was born in Mechlin, in the year 1589, and was a scholar of Abram Bloemart. In the early part of his life he painted animals and huntings; but he afterwards changed his subjects for village festivals and merry-makings, which he treated with considerable humour. He died in 1666. This was the Painter of whom the story is told, that Vandyke sat to him as a stranger at Haarlem on his way to England, and, when the sitting was over, remarked that it seemed very easy to paint, and, accordingly, asked Hals to sit to him and let him try. The good-humoured Painter let his strange sitter have his whim, and when asked to look at the performance, struck with astonishment, exclaimed "You must be Vandyke! No other man could paint such a head!"

The above refers to Frans Hals, and not to Dirk.

No. 39.

GUERCINO. A Sibyl. It may be distinguished as the "Samian" Sibyl; noble in expression and action. Sir W. Eastlake esteems it as one of the best of the Artist's later days, and of peculiar sentiment and taste. Copied by Falcini, in 1849, from the original, in the Tribune of the Uffizi at Florence.

GUERCINO. GIOVANNI FRANCESO BARBIERI. The family name of this eminent Painter was Barbieri, though he is generally known by that of Guercino, from his having lost in his infancy, the sight of his right eye by an accident He was born at the small town of Cento, in the Ferarese territory, in 1592. The works of Guercino are distinguished by three different styles. In his earliest he seems to have been seduced into a violent and daring contrast of light and shadow. After having visited Bologna, Venice, and Rome, he changed his manner, now distinguished by a grandeur and a more elevated taste of design. Such are his celebrated Picture of St. Petronilla, now in the Louvre; the Aurora, in the Villa Ludovisi; and his St. Philip of Neri, in the Chiesa Nuova at Rome. At this epoch he undertook his immense work of the dome of Piacenza. It must, however, be allowed that in his best works we look in vain for the graces of ideal beauty, or the purest choice of selected nature. His figures are distinguished neither by dignity of form nor by nobleness of air, but he subdues us by the vigour of his colouring; he is brilliant in his lights, and in his demi-tints, and always energetic in his shadows. Towards the latter part of his life Guercino again altered his manner. He now endeavoured to imitate the grace and elegance of Guido's forms, and the silvery sweetness of his colouring; but, in attempting delicacy, he fell into feebleness and languor. This laborious Artist left an incredible number of admirable drawings, which are highly esteemed. He died in 1666.

No. 40.

GUERCINO. Herodias's Daughter. Mant says, "this was Salome, the daughter of Herodias, by her uncle and husband, Herod Philip." The original of this very beautiful Picture is in the Palazzo Corsini at Rome, but it is not known by whom this excellent copy is made. It was bought of a picture dealer in Rome, in 1853.

No. 41.

GUERCINO. A BEAUTIFUL BRIGHT MADONNA.

No. 42.

GERARD DALLE NOTTI. A Nativity; Shepherds Adoring.

The Artist has shown in this Picture a boldness of the most unusual kind. He has ventured to represent the light as emanating from the infant himself. It is an experiment of doubtful success, and has seldom been followed. Coreggio, who flourished a hundred years before Honthurst, painted a Nativity on this principle, but was not successful. That Picture is in the gallery at Dresden, but not in good condition. Probably G. Honthurst had seen this attempt of his predecessor.

This Picture is a copy by Falcini, from the original in the Uffizi Gallery at Florence.

HONTHURST. HUNDORST, or HONTHORST, GERARDO, of Utrecht, DALLE NOTTI, born in 1592, and died in 1666. He was a scholar of Abraham Bloemart, but studied principally at Rome, where he made the works of M. An. Caravaggio his chief object of attention. He was called Gerard dalle Notti because his Pictures generally represented his subjects under artificial light. He visited England, and was extensively employed by Charles I. His Pictures are very numerous. He was also much engaged by the Prince Giustiniani, for whom he painted some of his finest works, of which the most admired are his Pictures of St. Peter delivered from Prison, and Christ before Pilate; the latter of which is now in the Duke of Sutherland's collection. In the church of Madonna della Scala, at Rome, is a fine Picture of his, the Decollation of John the Baptist by torchlight.

No. 43.

ZURBARAN. St. Francis in a Grotto, kneeling in the attitude of devout prayer; before him a scull, in the distance a landscape. This Picture was formerly in the Standish Gallery, belonging to King Louis Philippe; which, after his abdication, was sold and dispersed.

Bought in April, 1862, at the sale of Mr. Pooley Smyth's gallery at Plymouth. A very valuable genuine work of this powerful Artist.

ZURBARAN, FRANCISCO, was born at Fuente de Cantos, near Seville, in 1598. He was the disciple of Pablo Roelas. In 1630 he was appointed Painter to the King of Spain, Philip IV., in whose service he died in 1662. His father was a husbandman. His admiration of the works of Caravaggio led him to imitate that master's style.

Zurbaran stands in the first rank of the Spanish school. He was the peculiar Painter of Monks, as Raffaelle was of Madonnas, Ribera of Martyrs.

In the collection of the Duke of Sutherland is a very beautiful Madonna and Child, and St. John; one of the most delicious creations of the Spanish pencil.

No. 44.

SASSOFERRATO. Mater Dolorosa. Copied by Falcini in 1854, from the original in the Florentine gallery of the Uffizi.

SALVI, GIOVANNI BATISTA, called IL SASSOFERRATO, from the place of his birth, a small town in the duchy of Urbino, in the States of the Church. This Painter was born in the castle of that place in 1605. He was the son of Tarquinio Salvi, and was sent to Rome, and afterwards to Naples, for improvement, and is supposed to have studied under Domenichino. His Pictures generally represent the Virgin and Child, seldom venturing on more complicated studies. His most considerable work is a small altar piece in the church of St. Sabina at Rome, representing the Virgin and Child, with St. Catherine and St. Dominic. Sassoferrato is remarkable for the style of countenance he gives to his Madonnas, which is so peculiarly appropriate, in which an air of humility predominates, and the simplicity of the dress, and the attire of the head, correspond with the expression of the features, but, at the same time, without lessening the dignity of character. Speaking generally of the ability of this Painter, one might say, he painted with a flowing pencil, was varied in his colouring, had a fine relief and chiaro'scuro, but in his local tints was rather hard. He died at Rome in 1685.

No. 45.

SASSOFERRATO. The exquisite softness and feeling of this lovely Painting is unparalleled. It is difficult to say which is most admirable, the Mother or the Child; whether is most truly and faithfully expressed, maternal affection and solicitude, or infantile innocence and purity. The tints are certainly light, but the characteristics of the whole Picture are not the less naturally defined.

This is a copy by Madlle. Benoit, of the original in the gallery of the Louvre, No. 372, made in 1864.

No. 46.

REMBRANDT. A good and spirited instance of Rembrandt, known by the title of "THE TEMPTATION." Ugly though the female may be, still the expression of life is vivid in the extreme, and the colouring admirably maintained.

Bought by Mr. Watson at the sale of Miss Alexander's Pictures, in 1862.

REMBRANDT VAN RHYN. The family name of this eminent Artist was Gerritz, but he acquired the other from being the son of a miller on the banks of the Rhine, where he was born in 1607. His father, finding him more attentive to his drawing than to his classical studies, allowed him to follow his inclination, and placed him with Van Swaanenborg, at Amsterdam; but nature, whom he studied in the peasants and boors coming to his father's mill, was his chief instructor, and though he worked in comparative obscurity, still his merit became discovered and appreciated. He was sent for to paint some of the most distinguished personages of Amsterdam. Here he obtained both fortune and fame, though continuing to seek for recreation among the lower orders of the people. At first he finished his Pictures nearly as highly as those of Gerard Douw, but afterwards he adopted a greater breadth of light and shadow, and a more commanding facility of touch. He continued to practise his art with the most flattering encouragement and success until the year 1675, when he died at Amsterdam, aged sixty-eight.

Rembrandt was in his time the most distinguished and the most employed Artist of his country, and was equally eminent in engraving as in painting. Still he was more master of colour than of form; his figures are remarkable rather for deformity than for beauty; but the simplicity of his arrangements, the glowing beauty of his colour, and the magic charm of his light and shadow, make us lose sight of the mis-shapen grossness of his forms, and his invasion of the propriety of costume. In the National Gallery we have the Woman taken in Adultery, 1664; and Portrait of a Woman, not named, 1666.

No. 47.

BRAUWER. Cabaret Woman sitting on Toper's Knee.

BRAUWER, ADRIAN, born at Haarlem in 1608. His mother, a very poor woman, supported her family by selling little works of embroidery done from patterns designed by her son. Frank Hals, the eminent Artist of Haarlem, saw the boy drawing these trifling objects with a facility and taste that induced him to offer to make him his scholar, which was gladly accepted. The genius of Brauwer soon developed itself, but Hals retained all the benefit to himself, selling Brauwer's Pictures for large sums and appropriating the whole of the proceeds. At the suggestion, however, of Adrian V. Ostade, he escaped from the tyranny of Hals, and fled to Amsterdam. Here he sold his Pictures for large prices, but he wasted all the results of his genius in extravagance and debauchery. He left this city for Antwerp, but having no passport, he was imprisoned as a spy. In order to prove himself otherwise, he called for an easel and brush, and produced a Picture of a Group of Soldiers playing Cards, which was shown to Rubens, who immediately recognised the master, and obtained his release. But, though Rubens took him under his own protection and roof, he soon forfeited all claim to his kindness, for, returning to his old habits of debauchery, he soon fell a victim, in the thirty-second year of his age. The works of this eccentric Artist are admirable. The personages certainly are of the lowest class; his study is the alehouse, and his subjects the frolics of his drunken associates; but all are delineated with such truth and character, that we forget the vulgarity, and are fascinated with the power and charm of his pencil. He died in 1639.

No. 48.

BRAUWER. Pair Dancing, Piper, &c.

No. 49.

TERBURG. The Singing Lesson.

TERBURG, GERARD, born at Zwoll, in the Province of Overyssel, in 1608. He was the son of an Artist of whom little is known. After visiting Italy and France, he settled in Holland, where he was the most popular Painter of his day. His Pictures generally represent conversations, musical parties, and similar domestic subjects. His works are well coloured, and finished with care; but his design is neither elegant nor correct. His chief excellence lies in his draperies, and other accessories; but, particularly, in representing white satin. He died in 1681.

Among his Pictures, the Music Lesson was bought by Sir Robert Peel for 920 guineas; the Letter, or Female Curiosity, for 640 guineas; and the Congress of Munster, a small painting, at 1890 guineas.

No. 50.

OSTADE. Selected from Mr. Watson's gallery, April, 1863.

This Picture is an admirable instance of the power of the Artist to represent to the life scenes of every-day occurrence in country districts. The principal figure, so fantastically dressed in a yellow costume, is evidently the gossip of the village, to whom the people round the door are listening with great attention. Every detail on the canvas, even to the cart and the horses harnessed to it, goes to tell the story. The time of day too is well expressed by the evening tint, which the Artist has thrown over the landscape. In every particular this work possesses very extensive merit.

OSTADE, ADRIAN VAN. This eminent Painter was born at Lubeck in 1610, and, when young, studied under Fran. Hals. He was a fellow student with Brauwer, and persuaded that Artist to escape from the cruel treatment of his master. [*See* the notice of Brauwer, No. 47.] Ostade's Pictures generally represent interiors of alehouses, kitchens, &c., with Dutch peasants drinking, smoking, or quarrelling; but he treats these subjects with such humour and spirit, that the low vulgarity of the objects is forgotten in the truth and finesse with which he animates the uncouth actors in the scene. At one time he painted a considerable number of drawings in semi-opaque colours, which commanded prices equal to his oil paintings. In 1662 he left Haarlem, and settled in Amsterdam, where he died in 1685. His younger brother, Isaac Ostade, was his pupil, and imitated him closely in his style, though not very successfully. Afterwards, however, he adopted a manner of his own, in which he succeeded much better. He painted many Pictures, representing Winter scenes and frozen canals, with figures disporting on the ice; travellers halting for refreshment at an inn; village gossiping, &c.; which, in their line, are master-pieces of art. His works approached the bold and admirable productions of Cuyp; and, if his life had been spared, no doubt he would have become a still more eminent Artist. He died somewhere about the year 1662.

No. 51.

ROMANELLI. A truthful Representation of Innocence.

ROMANELLI, GIOVANNI FRANCESCO, born at Viterbo in 1610, and sent at an early period to Rome, where he was patronized by Cardinal Barberini, and placed in the school of Pietro di Cortona; but, on leaving him, he altered his style, showing more elegance in his forms, though less grandeur. On Barberini being obliged to leave Rome, he was engaged by Cardinal Mazarine, and taken to Paris, where he was employed by Louis XIV. to decorate the apartments in the old Louvre, called the Queen's bath. Subsequently, he returned to Rome, and died at Viterbo in 1662.

The large copy of Guido's Triumph of Bacchus, now at Hampton Court, is by Romanelli.

No. 52.

WYNANTS, JOHN. This Picture is most peculiarly characteristic of the Master. There is always in his Pictures a certain amount of mannerism, but not to such a degree as to make it unpleasant or faulty; and this is an excellent instance of the merit of the Artist. It was bought at Christie's in August, 1867, out of a choice collection.

WYNANTS, JOHN, was born at Haarlem in 1610. The Pictures of Wynants are faithful transcripts of the scenery of his own country. His master is not known, and as there is no resemblance in his style or colouring to any Dutch Painter, it may be inferred that he acquired the art of painting by his own observation of nature, and his sedulous study. His early works usually represent the picturesque cottage of the peasant, or the ruins of some ancient mansion, an adjacent road, and the surrounding country. In his second period, he becomes more excursive; breaks into an open, wide, expanded landscape, composed of hill and dale, with sandy banks, winding roads, withered trees, and wild plants. Such, with a few deviations, compose the whole of his productions. In the latter part of his life his execution is frequently coarse, and his colouring brown and heavy. The year in which Wynants died is not ascertained, though several of his Pictures have the date of 1671. Wornum says he was still living in 1675.

No. 53.

BOTH, JOHN and ANDREW. This most beautiful example of these talented Masters shows the power they possessed of delineating nature, in her most brilliant moments, in the most favoured climates. These powerful Artists, though they possessed unbounded talent and taste, did not think it beneath them to take Claude Lorraine as their study. How far they succeeded, no one seems to doubt, and even this Picture alone would go a great way to show how near they were in their approach to this great Master. This Picture was taken at a considerable price out of the collection of Mr. C. Padley, Beaconsfield.

BOTH, JOHN and ANDREW. These celebrated brothers may be noticed in one article, as their histories, as well as their works, are closely connected. They were natives of Utrecht, and born about 1610. Their father was a painter on glass, from whom they learned the first rudiments of design. After having studied some time under Abraham Bloemart, they went into Italy at a time when the works of Claude Lorraine were first known and admired; and it was not long before John had succeeded so well that he was considered to be a rival to this great Painter. The landscapes of Both exhibit the most beautiful scenery; his colour is glowing, but delicate. Sometimes he represents the freshness of nature, enlivened by the first rays of the rising sun; at others, the brilliant glow of its meridian splendour; and, sometimes, we contemplate the rich tints of evening in an Italian sky. The figures of Andrew, and his cattle, are grouped and designed with great taste and elegance. While the brothers resided in Venice, Andrew unfortunately fell into a canal, and was drowned, in 1645. John survived the death of his brother about five years, having returned to Utrecht, where he died in the year 1650, aged forty.

No. 54.

DAVID TENIERS, the Younger. Scene in a Cabaret; Boors Carousing. The condition of each individual of the group is expressed with the usual truth and correctness of this talented Artist.

Bought in Paris, at Drouot's, in April, 1862.

TENIERS, DAVID, the Younger [son of the Teniers described at page 91], was born at Antwerp in 1610. He studied first with Adr. Brauwer, and followed the same style of subject as his father, but with superior talent and success. He was a constant and faithful observer of nature, especially as it is seen at village festivals, merry-makings, Flemish fairs, &c. In the early part of his career he employed his talent in imitating the great Painters, Titian, Tintoretto, Bassano, and Rubens, and so successfully that the best judges were deceived. Following, however, the bent of his natural abilities, he established himself in a retired spot in the country, where he could at leisure study the various passions of the peasantry. He is most true in his scenes in cabarets, with peasants smoking and drinking. The rapidity with which he completed his Pictures enabled him to produce an immense number, but they are, nevertheless, held in the highest estimation. Both he and his father adopted the same indicative cypher, D. This very popular Painter died at Brussels, at the advanced age of eighty-four, in 1694.

No. 54 A.

DAVID TENIERS, the Younger. A KERMESSE, with numerous Figures. Bought at Phillip's, 26th March, 1867.

TENIERS, the Younger. *See* page 125.

No. 54 B.

DAVID TENIERS, the Younger. A KERMESSE.

TENIERS, the Younger. *See* page 125.

No. 55.

DAVID TENIERS, the Younger. A VERY CLEAR AND WELL-DEFINED INTERIOR; displaying the Artist's wonderful talents in the fullest effect.

No. 56.

MURILLO. This is an admirable instance of the artistic wit and cleverness in this powerful Painter. His scriptural subjects are certainly most exquisite master pieces of art and talent; but his natural power decidedly lay in every-day and humorous subjects. This is one of his cleverest works; and, though injured by age and neglect, has not lost any of the original spirit of the Author.

MURILLO, BARTOLOMÉ ESTEVAN, was born at the small town of Pilas, about five miles from Seville, in 1618. He was descended from an ancient family, formerly holding large possessions in Andalusia. Don Juan del Castillo, a Painter of some eminence, was his maternal uncle. Murillo showed an early taste for the art, and was placed under the tuition of his relation. At the time of his leaving this school, his manner was dark and inky. His first subjects were rustics and beggar-boys, in which he shows a faithful and accurate attention to nature, and a charming simplicity of character. About this time Velasquez flourished at Madrid, and Murillo, hearing of his fame, visited the Spanish capital, hoping to be able to introduce himself to this distinguished Artist. He fully succeeded, for Velasquez, not only admitted him into his academy, but treated him with the greatest kindness and liberality. Through his means he obtained access to the rich treasures of art in the royal collections. He particularly studied and copied Titian, Rubens, and Vandyke. After a few years of such favourable study, he returned to Seville, and resumed his profession with the most flattering success. His first engagement was his celebrated work in fresco in the convent of San Francisco; but he gained his greatest fame by the celebrated suite of Pictures in the possession of the Marquis of Santiago, at Madrid, in which the beauty of the landscapes contends with that of the figures, and which remains a monument of his powers in the different departments of the art. Murillo painted several Pictures for the churches of Cadiz, Granada, and Cordova. Charles II. invited him in 1670 to Madrid, promising

to appoint him one of his Painters, but his natural timidity, love of retirement, and attachment to his native city, prevailed over every consideration of ambition or advantage, and he declined the invitation; and such was his charitable disposition, that, though constantly employed and well paid, he is said to have died in narrow circumstances. His last work was his Picture of St. Catherine, in the church of the Capuchins at Cadiz; and, whilst painting it, he fell from the scaffolding, which brought on a complaint, that put an end to his life in 1685, in the seventy-second year of his age. Few Painters have a fairer claim to originality of style than Murillo; his forms have a national peculiarity of air, habiliment, and countenance. His Saints are all Spanish, and his colouring is clear, tender, and harmonious. There are numerous fine specimens scattered throughout the Picture Galleries of England; in the Dulwich Gallery there are many; in the National Gallery there are two, a Holy Family, and a St. John and the Lamb.

No. 57.

GERARD DOUW. This elegant and exquisite subject is a master piece of this great Artist of nature. The original [of which this is a faithful copy] is to be found in the Dresden Gallery, No. 1,085 ; page in catalogue, 229.

DOUW, GERARD. This extraordinary Artist was born at Leyden in 1613. He was the son of a glazier, who placed him under Kowenhoom, a glass Painter, who instructed him in the rudiments of the art. At the age of fifteen he became a scholar of Rembrandt, with whom he remained three years, by which he was enabled to dispense with further instruction. In that excellent school for colour and effect he became a perfect master of harmony, and of the chiaro'scuro. Although his Pictures are wrought up beyond those of any other Artist, there is still discernable in his works a spirited and characteristic touch that evinces the hand of the great master, and a breadth of life and shadow which is only to be found in the most intelligent productions of the art. His first Pictures were small portraits, but he employed so much time on them that his models were disgusted, and he accordingly abandoned portrait painting for fancy subjects. In these he has surpassed every Painter of his country, although the number of Dutch Artists who excelled in that particular style is so considerable. Every object in his Pictures is finished with the most minute scrupulosity, without diminishing the regular effect. His colouring is admirable, and loses nothing of its purity by the apparent labour of his finishing. His works have always been zealously sought after by the curious collector, and commanded enormous prices. His most celebrated Picture is the Dropsical Woman, now in the Louvre. Gerard Douw died in 1675. His scholars, Metzu, Schalken, and Mieris, are worthy of their master.

No. 58.

GERARD DOUW. Although this little piece has no definite connection with the previous subject, still it is usually considered its pendant, and, in point of truthfulness of character, deserves so to be placed. It is life itself, though not of so refined a nature as No. 59. The original, from which this is copied, is No. 1,078 in the Dresden Gallery; page in catalogue, 229.

No. 59.

GERARD DOUW. The Artist's humour is very great, and scarcely ever runs into extremes. What can be more true than the characteristic feeling displayed in this admirable work before us, as it affects the two subjects, the operator and his patient? The original of this is in the

No. 60.

GABRIEL METZU.

METZU, GABRIEL. This charming Painter was born in Leyden in 1615. It is not known by whom he was instructed, but he appears to have made the works of Gerard Terburg the models of his imitation, whom he equalled in the silky softness of his pencilling, and surpassed in the elegance and correctness of design. At an early period of life, he established himself in Amsterdam, where his works rose into high estimation. His Pictures generally represent domestic scenes, conversations, ladies at their toilette, or playing on musical instruments, and sometimes subjects from low life, such as fish stalls, women selling game, fruit, vegetables, &c. These objects have been treated successfully by many of the Dutch Painters, but by none so successfully as by G. Metzu. His works may be justly proposed as models of perfection, in the particular branch of art in which he excelled. His Pictures are not frequently to be met with, as he died in the prime of life, in 1661.

No. 61.

GABRIEL METZU. In these two Pictures, of which the one is an excellent pendant to the other, the Artist has fully maintained his character. Here is traffic on a small scale most truthfully and cleverly depicted. The act of buying and selling, as well as the spirit by which the two opposing interests are influenced, are so well defined in the countenances of the actors in the scene, that one cannot help fearing that the old man may induce the lady to give too much for the richly-plumed cock with which he is tempting her; and that the woman with the hare may be imposed on to give more for it than it is worth.

No. 62.

CARLO DOLCE. St. Giovanni Dormito. The exquisite beauty of this small Picture consists in the sweet and complete repose of the Infant St. John, and in the compact and natural roundness of the limbs of the child. Objection has been taken to the appearance of extreme age of Elizabeth, which certainly is exaggerated, but the sweetness of the countenance of Zaccharias makes ample amends for the defect in that of his consort. This copy was taken by Falcini, in 1848, from the original in the Pitti Palace at Florence.

DOLCE, CARLO, or CARLINO. A native of Florence, born in 1616, a scholar of Jacopo Vignali [whose principal works in oil are in the church of St. Simone at Florence, and in fresco in the chapel of Buonarotti]. Without the possession of much genius or invention, he excited a considerable interest by a number of pleasing and highly finished Pictures, chiefly confined to devout subjects, and most frequently representing Heads of Christ, or of the Virgin. The general tone of his colouring is well appropriated to the character of his subjects, and is always placid and harmonious. He generally painted in a small size, though there are some Pictures by him as large as life, at Florence; of which the principal are, St. Anthony, in the Florentine Gallery; the Conception, in the collection of the Marchesi Riccardi; and the St. Sebastian, in the Corsini Palace. There is a fine Picture of Christ breaking the Bread, in the collection of the Marquis of Exeter, at Burleigh. Carlo Dolce died in 1686, aged seventy.

No. 63.

CARLO DOLCE. Mary Magdalen holding the Alabaster Box of Ointment of Spikenard. Copied by Falcini, from the original at Florence, in 1849.

No. 64.

SIR PETER LELY. A Portrait of Oliver Cromwell, drawn by this Artist from life. Copied by Falcini, from the original in the Pitti Palace at Florence. This painting is one of the few authentic portraits of the Protector. It was painted expressly as a present to the Grand Duke of Tuscany, and sent by the Protector in his lifetime. It is, perhaps, the truest likeness that now exists of that great man.

LELY, SIR PETER. This eminent Painter was born at Soest, in Westphalia, in 1618, where his father, a captain in infantry, was quartered. His family name was Vander Faes, but his father acquired the name of Lely, from his lodging in a house having a lily painted on its front. When he was little more than twenty years old, he had acquired a considerable reputation as a painter of landscapes and portraits; and after the death of Vandyke, in 1640, he went to England, where he devoted himself entirely to portrait painting. In 1643, he was introduced at court, where he painted Charles I., William of Orange, and the Princess Mary. At the Revolution Cromwell sat to him, and at the Restoration he was taken into favour by Charles II., and knighted. Of his historical Pictures few are known. His female portraits are sometimes more beautiful than those of Vandyke, but in those of men he is every way inferior.

Sir Peter Lely died in 1680, and was buried in St. Paul's, Covent Garden, where there was a monument, with a bust by Gibbon, and a Latin epitaph by T. Flatman, destroyed in the fire which burnt that church in 1795.

No. 65.

WOUVERMANS. This Picture is so thoroughly characteristic of the Master, that it hardly needs a label to prove its authenticity. Here we have the Dutch hostelry, the departing traveller, the obsequious host, the well-known goat, the guest about to mount our old acquaintance the white horse, and the usual details of this great Painter's composition: cocks and hens, hay and corn, children and pigs, and all other matters of a natural agrestrial character. Wornum has given us an Engraving of this Picture in his *Epochs of Painting*.

WOUVERMANS, or, as it is spelt in Bryan, WOWERMANS, PHILIP, the son of Paul Wouvermans, a Painter of history of little celebrity. This admired Painter was born at Haarlem in 1620. Quitting his father's style and instruction, he became a disciple of John Wynants, under whom his progress was extraordinary. His private history, coming from different writers, cannot be relied on, it being so contradictory. Houbracken says, that from the first his talents were appreciated, and by means of his great assiduity, he soon amassed considerable wealth. Others again say, that his works were much neglected, and that, in order to supply the wants of a numerous family, he struggled so hard as to injure his health, and died of disappointment and chagrin at the early age of forty-eight. The Pictures of this charming Painter are now justly held in the highest estimation. The usual subjects are hunting, hawking, travellers resting, farriers' shops, battles, skirmishes, and all kinds of subjects in which horses can be introduced. His figures, as well as his horses, are admirably drawn and well grouped together; and, for the short time he lived, few Artists have left behind them such a number and such a variety of interesting productions. Popular tradition says, that Wouvermans never painted a Picture without a white horse; there are, however, many Pictures attributed to him without a white horse.

No. 66.

WOUVERMANS. Here we have also a very beautiful instance of the natural powers of Wouvermans. The group he paints reminds us of all his works. The party at the forge is nature itself; except in costume, it is a scene we witness every day.

No. 67.

PYNAKER. A SMALL BRIGHT LANDSCAPE, giving a good idea of the style and colouring of this Master of the beauties of nature.

PYNAKER, ADAM. This Painter was born in the small town of Pynaker, between Delft and Schiedam, in the year 1621. It is not known from whom he received his first instructions, but he visited Italy when he was very young, and resided some years at Rome, where he studied the works of the most distinguished landscape Painters. On his return to Holland, he became one of the most admired and most employed Artists of his country. Pynaker's landscapes exhibit very pleasing scenery, but his ideas are altogether Italian, his pencil only is Dutch, and that of the highest quality, with a breadth, a brilliancy, and a richness almost unequalled by any other landscape Painter, except Cuyp. There are many of his finest works in England; of his better works the gallery at Dulwich possesses a good example on a large scale. He died in 1673.

No. 68.

MORANDI. A SALUTATION. An extremely graceful little work. Copied from the original, in the Uffizi at Florence, by Falcini, in 1854.

MORANDI, GIOVANNI MARIA, born at Florence in 1622. He was a disciple of Giovanni Billivert, and in his composition and his colouring he appears to have aimed at the splendid style of Pietro da Cortona. He lived to the advanced age of ninety-five, and died at Rome in 1717.

No. 69.

RUYSDAEL. A Coast Scene; with Boats and Figures in Shallow Water, and a Windmill on the Bank. A lovely bit. Bought the 14th June, 1856, at Christie's sale of Mr. Coles's collection. It was described in the catalogue as a work of Solomon Ruysdael; but it is so delicately and beautifully true to nature, that that there is no difficulty in supposing it to be an early work of his brother Jacob. The National Gallery possesses three good examples of Ruysdael; but he is seen only in his full glory in such works as Mr. Walter's Castle of Bentheim, exhibited at Manchester in 1857, and at the British Institution in 1861; or in the noble Westphalian Scene, which belonged to the late King of Holland. In this work is seen how much can be done by the power of the pencil alone, directed by talent and taste.

RUYSDAEL, JACOB, was born at Haarlem about the year 1625. Although he gave proof at an early age of extraordinary ability, still he did not at first follow painting as a profession. He lived in great intimacy with Nicholas Berghem, who recommended him to devote his attention entirely to painting. His subsequent success fully justified his friend's advice. It has been erroneously stated that he travelled in Italy. It would be difficult to form a conjecture more improbable and unfounded. It is evident that he designed every thing from nature, and he is most happy in the selection of his subjects. His touch is remarkably spirited and free, his colouring chaste and clear, and his masses of light and shadow are conducted with a masterly intelligence. He sometimes painted sea pieces, and with equal effect, and his Pictures are held in the highest estimation; some of them are decorated with figures by Ad. Vandervelde or Philip Wouvermans, by which their value is considerably increased. He died at Haarlem in 1681.

Solomon, his elder brother, was also an Artist, but of very inferior talent. His chief subjects were landscapes and rivers in Holland; but his Pictures are, for the most part, poorly painted, and produce a slight and feeble effect. He died at Haarlem in 1670.

No. 70.

PAUL POTTER. A work of extreme delicacy and correctness. The Artist's animals are perfect, and every other matter in the conception of the work has been entirely sacrificed to them. The landscape has scarcely commanded his attention at all, though the human figures are well defined, and the sky is thoroughly Dutch, and, therefore, true to nature.

POTTER, PAUL, the son of Peter Potter, of Enkhuysen, was born there in 1625, and was instructed in the art by his father, who was a Painter of landscape of particular merit. At fifteen years of age his works were held in high estimation; and, when he established himself at the Hague, he could with difficulty keep pace with the demand for his works. The landscapes of Potter are usually subordinate to his cattle, but these are designed with wonderful correctness, and with a fidelity beyond all praise. He grouped his animals in a most picturesque manner, and his Pictures usually exhibit a brilliant effect of sunshine. He generally painted on a small scale, and his cabinet Pictures are mostly better than those of a large size. He designed every thing from nature. An unremitting and laborious attention to his art had a fatal influence on a constitution naturally weak, to which he fell a victim, in the year 1654, in the twenty-ninth year of his age.

No. 71.

PAUL POTTER. A Pendant to No. 70, but a Painting of a brighter and livelier character altogether. The cows, though small, are admirably painted, and true to life. The lights and shades, also, are most tastefully arranged.

No. 72.

MIERIS, WILLIAM. The Philosopher. An exquisite instance of the life and brilliancy for which this celebrated Painter is so famous.

MIERIS, WILLIAM, was the younger son of Francis Mieris, born at Leyden in 1662. He studied under his father, whose style he adopted with great success, and can scarcely be said to be inferior to him in the exquisite finishing of his pictures, though not equal in arrangement, or in correctness of design, or his purity and delicacy of colour. His best Pictures represent subjects taken from ordinary life, confectioners' shops, women selling game or vegetables, in which every minute object is finished with the greatest care. At one time he attempted landscape with historical subjects, but did not succeed. He died at Leyden in 1747.

Francis, his father, born in 1635, struck with the admirable productions of Gerard Douw, became his pupil; and, by some, has been considered superior to his instructor. Two of his Pictures are very celebrated: the Mercer's Shop; and the Young Lady in white satin playing the Lute, with an attendant who holds refreshments on a silver salver. His Pictures are extremely rare. He died in 1681.

No. 73.

MOLYN. A Landscape, with Figures and Cattle in the Foreground. This Picture formed part of the gallery of Count Pazro at Verona, and was sent to England to be sold. In the catalogue it is described as a work of Gaspar Poussin, and marked as such; but this is doubtful. It bears more the character of Peter Molyn, or of his son Tempesta.

Bought at Christie's, 10th June, 1856.

Looking at the general character of this Picture, it is by no means unlikely, from its strong resemblance in detail to those of Gaspar Poussin, that it is a work of Jan Fr. Van Bloemen.

MOLYN, PETER. This Artist was born at Haarlem about the year 1600. He painted landscapes in a very pleasing style; but his works are not so esteemed as those of his son Peter, called Tempesta, or Pietro Mulier. He was born at Haarlem in 1637. He first made the works of Sneyders his study, and with much success; but, not confining his talents to hunts and animals, he equally excelled in sea storms and tempests. When about twenty-five he went to Italy, where, from his peculiar talent, he acquired the name of Tempesta. Subsequently he went to Genoa, where falling in love with a Genoese lady of great beauty, and finding he could receive no return whilst his wife lived, he caused her to be assassinated. His crime, however, was soon discovered, and he was convicted, but the sentence of death passed on him was commuted to that of imprisonment for life. He died in 1701, after passing the latter years of his life at Parma and Milan.

No. 74.

GASPAR NETSCHER. Boys playing Cards. A humorous composition.

NETSCHER, GASPAR. Born at Heidelberg in 1639; the son of a sculptor who died when his son was only two years old. The widow, driven out of Germany by the wars of that country, fled to Arnheim in Holland, where her son Gaspar was kindly adopted by a rich physician named Tullekins; but the boy preferring painting to the medical profession, he was placed as a pupil under Ger. Terburg, whose style and beauty of pencil he closely imitated. Like him, his Pictures usually represent domestic subjects and conversations. He came to England in 1676, temp. Charles II., but did not remain long there. He died at the Hague in 1684, leaving two sons, Theodore and Constantine, neither of whom possessed talents equal to the father, though they were extensively employed as portrait Painters.

No. 75.

TEMPESTA. This No. is a powerful representation of a violent storm, as acting upon the sea, and on various kinds of vessels, their danger being well and naturally expressed.

MOLYN, PETER, the Younger, son of Peter Molyn. [*See* page 169.] He was also called Tempesta and Pietro Mulier.

No. 76.

PETER VON SLINGELANDT. An excellent copy of the Picture in the Royal Gallery at Berlin, standing in the catalogue, No. , and entitled "THE MUSIC LESSON INTERRUPTED."

Bought in London.

SLINGELANDT, PETER VON, was born at Leyden in the year 1640, and became a scholar, and servile imitator of Gerard Douw. He followed the highly finished style of his master, and, by dint of perseverance and labour, equalled him on this point. But, generally, he is tasteless and stiff in his compositions and designs, though still much admired. Good specimens of this Master are to be found at Berlin, and, as well, in this country; the best, in the Royal Gallery, the Bridgewater Gallery, and Sir Robert Peel's. There are a few in the Louvre, not very good.

This Artist died in 1691, aged only fifty-one years.

No. 77.

KAREL DU JARDIN. A more chaste and pleasing little instance of this exquisite Artist can scarcely be found. The perfect simplicity of the landscape is only equalled by the purity of drawing of the animal part of the painting.

Bought in 1851.

DU JARDIN, or JARDYN KAREL. This charming Painter was born at Amsterdam in 1630. He was a pupil of Nicolas Berghem, under whose instruction his progress was extraordinary, and to perfect himself he travelled in Italy, staying in Rome several years, where his talent was greatly admired. Returning to Holland, his works produced the same degree of admiration. But this flattering encouragement did not keep him at home; giving way to a strong desire to return to Italy, he embarked for Venice, and died there in 1678, soon after his arrival in that city. His Pictures show more of the character of an Italian than of a Dutch climate. His skies are always clear and sparkling, and his landscapes always of the most pleasing and cheerful scenery. As he died so very young, his Pictures are scarce; several of them are to be found in the Museums of Amsterdam and the Hague.

No. 78.

KAREL DU JARDIN. A small Landscape; Cattle and Girl Milking. A very beautiful example of this Master. Signed.

No. 79.

SCHALKEN.

SCHALKEN, GODFREY. This Painter was born at Dort in 1643. His father placed him with Solomon Van Hoogstraten, and he afterwards became a pupil of Gerard Douw, under whom he acquired great delicacy of finishing, and a competent acquaintance with the principles of light and shadow. The chief merits of the Pictures of Schalken, which, for the most part, represent night pieces, consist in the neatness of the finishing, and his perfect intelligence of the chiaro'scuro as it relates to objects under the influence of a fixed and local light. He died in 1706, when he reached his sixty-third year. In Smith's *Catalogue raisonné* will be found 127 Pictures of this Artist. Three of his best are in the Royal Collection. There is a small, but very good, specimen in the National Gallery.

No. 80.

MUSSCHER. An Interior; Boors with Family saying Grace before their Meal.

Bought at the sale of Mr. Bryant's Pictures at Bristol, 23rd April, 1848.

MUSSCHER, MICHAEL VAN, was born at Rotterdam in 1645. He studied under both Gabriel Metzu and Adrian Ostade. He painted conversations, family groups, and small portraits, which are clearly and most agreeably coloured. He resided chiefly at Amsterdam, where his Pictures are to be met with in the choicest collections. His conversation pieces blend the qualities sometimes of Jaen Steen and Metzu. Musscher died in 1705.

No. 81.

KNELLER, SIR GODFREY. Portrait of Handel.

Bought at the sale of Mr. Bryant's Pictures at Bristol, 27th April, 1848.

KNELLER, SIR GODFREY. Born at Lubeck in 1646. At seventeen he became a pupil of Carlo Maratti, at Rome. In 1674 he came to England, and was introduced to Charles II., who sat to him at the same time that he was sitting to Sir Peter Lely. His success secured him the patronage of the King as long as he lived; subsequently he met with equal favour from James II., who was sitting to him when the news of the landing of the Prince of Orange was received. From William III. he obtained the honour of knighthood, for whom he painted the beauties at Hampton Court. He lived to paint George I., who made him a baronet. His death took place in 1723. Among Kneller's most popular works is the Series of forty-three Portraits known as the Kit-Cat Club.

No. 82.

LANTARA. A sweeter, softer, more tasteful landscape could not be imagined than this which the Artist has produced. Mostly and chiefly to be admired is the perspective of the view, and also the softness with which the distances are drawn.

LANTARA. The works of this clever Artist are seldom found in any public collections; and, dying so very young, there are but few specimens of his works known to exist in any country.

No. 83.

VAN GAELEN. A small Picture of Roman Scenery, with Cavaliers and Ladies carousing; dogs and horses in the distance rather indistinct.

Bought at Mr. Brook's sale of Pictures, June, 1850.

GAELEN, ALEXANDER VAN. A Dutch Painter, born at Haarlem in 1670. He painted battles, and subjects of the chase, which he treated with great force and spirit. After a few years spent in Germany he returned to Holland, where not receiving so much encouragement as he expected, he determined to visit England. Accordingly he came to this country during the reign of Queen Anne, whom he is reported to have painted in a coach drawn by eight horses. He died in 1728.

No. 84.

BERKHEYDEN. View of the Cathedral at Haarlem. Signed by the Artist. An undoubted original.

Bought at the sale of Mr. Samuel's Pictures in London, 6th February, 1850.

BERKHEYDEN, GERARD, the younger brother of Job Berkheyden, was born at Haarlem in 1645. Job, the elder brother, became a Painter by his own merit and perseverance, and gave Gerard a taste for the art. The two brothers were bound together by the most affectionate attachment. In 1698, Job was unfortunately drowned in a canal at Amsterdam. Gerard's Pictures are faithful representations of parts of the principal towns in Holland and Germany, executed with great neatness and nicely coloured, sometimes ornamented with figures by his brother, who surpassed him in that branch of the art. He died at Amsterdam, in 1693.

No. 85.

BERKHEYDEN. A Rural Scene. Most exquisitely finished. Bought at the sale of Mr. Smyth's gallery of Pictures at Plymouth, in April, 1862.

No. 86.

LANCRET. A Musical Party, near some elegant Architectural Buildings; in the dress of the Artist's day.

Bought in London, 28th June, 1850, at the sale of Mr. Brook's Pictures.

LANCRET, NICHOLAS, a French Painter, born in Paris in 1690; a scholar of Claude Gillot, and afterwards instructed by Antony Watteau. His chief merit is in a neat imitation of the style of the latter Artist, though very inferior to him in the spirit of his touch, and the brilliancy of his colouring. He died in 1743.

No. 87.

JACOB DE WIT. Revels of Bacchanals. A most spirited subject and clever work of this talented Artist, and in very good condition. The objects are well grouped, and the distances well expressed. The whole Picture is indicative of the strong admiration in which Rubens was held by the Artist, on whose works he founded his own style. The children are exquisitely done.

This Picture was selected out of Mr. Watson's gallery, in April, 1863.

In the middle of the left-hand side of the Picture is the portrait of the Painter, in the costume of the day.

WIT, JACOB DE, was born at Amsterdam in 1695; and, having shown an early inclination for the art, he was for three years placed under Albert van Spiers. Desirous of seeing the works of Rubens and Vandyke, he visited his uncle at Antwerp, who possessed a choice collection of valuable Pictures. Whilst here he worked under Jacob van Halen for two years, but, leaving him at the end of that time, he devoted himself entirely to the study of the works of Rubens and Vandyke. He chiefly excelled in painting ceilings, and the decorations of apartments, introducing emblematical and allegorical subjects, in which he showed much ingenuity, and his colouring was always clear and agreeable. He was fond of introducing children into his Pictures, in the design of which he was particularly successful. He embellished the great council chamber at Amsterdam, and painted several altar pieces for Catholic churches in Holland. He was still living in 1744.

Nos. 88 and 89.

CANALETTO. These two instances of this Artist formed parts of the collection of Mr. Pooley Smyth, which was sold in April, 1862. They are by no means good specimens of the Painter's talent; but at times he was careless and indifferent, even to his own credit. He is always greatest in his largest Pictures.

CANAL, CANALE, or CANALETTO, ANTONIO. The son of a scene Painter in Venice, where he was born in 1697. He followed his father's occupation for some time, thereby acquiring a great readiness of hand and promptness of invention. After a time, however, aspiring to a higher walk in the art, he visited Rome, designing the grand remains of antiquity in that city, and studying the objects of the fine arts which it contains. It is by the means of that extraordinary faculty of dispatch which he possessed, that his Pictures are so numerous; there is scarcely a collection of any note which has not its pair of Canalettos. He had many pupils and copyists, whose works have not unfrequently passed for his own. Those of Guardi are almost of equal merit.

Canaletto died in Venice in 1768.

No. 90.

CANALETTO. An excellent specimen of this wonderful Artist. The perspective of the quay and road is peculiarly effective. Selected out of Mr. Watson's collection, in 1864.

No. 91.

BOUCHER. This is a very good specimen of this pretty and pleasing Painter. It represents Madame de Pompadour asleep.

Bought the 8th of May, 1850, at a sale by Foster.

BOUCHER, FRANÇOIS. Born at Paris in 1704. He was a scholar of François Le Moine, and became a great favourite with the Parisians. He scarcely, however, deserved the high reputation in which he stood with them. Nevertheless, it may be admitted that he was a perfect master of the mechanism of the art; and, if we could be satisfied with mere artificial prettiness, Boucher cannot be justly refused his share of merit. He died at Paris in 1770.

No. 92.

NOLLEKENS. A Conversation Piece. A lady and gentleman playing cards in an apartment; a maid servant going out of the room.

Bought 14th June, 1856, at Christie's sale of Mr. Coles's Pictures.

NOLLEKENS, JOSEPH FRANCIS. This Painter was born at Antwerp in 1706, and came to England when he was young, and was a scholar of Tillemans. He painted landscapes and domestic subjects; and in the latter is to be found a strong resemblance to the manner of Hogarth. He was father of Joseph Nollekens, the celebrated sculptor, and died in London in 1748.

No. 93.

GREUSE. Head of a Young Girl. An original and most exquisite Picture of this Master.

Bought at Christie's, 1850.

GREUSE, JEAN BAPTISTE, born at Tournus in 1725, and died in Paris in 1805. His style is eminently French, and he may be considered one of their best colourists. He was a great mannerist, and, therefore, easily copied. His heads of young girls are the most pleasing of his works. There is a good Picture of his in the National Gallery, and four in the Louvre.

No. 94.

ANGELICA KAUFFMAN. The circumstance which the Artist has selected for the exercise of her talent is the well-known, though romantic, story of the wonderful devotedness of a noble-minded Queen for her lord and master. Prince Edward, son and heir of Henry III., married, in 1254, Eleonora, half sister of Alphonso, King of Castile. In 1259, Prince Edward took up the cause of the Cross, and his devoted Princess resolved to share with him the perils of his Syrian campaign. In the prosecution of this war, he undertook the siege of Acre. Whilst lying before this place, through the treachery of the Emir of Joppa, who, under pretence of a desire to become a convert to the Christian religion, opened a correspondence with the Prince, he narrowly escaped the loss of his life. The agent whom the Emir employed in delivering a letter, drew a poignard, with which he wounded the Prince. The wound showed symptoms of the working of the poison conveyed by the deadly weapon that had been used; but the Princess, regardless of her own danger, persisted until she had sucked the whole of the poison from the wound, and thus saved her husband's life. Although it is said there is more romance than truth in this incident, still we are not sorry that the Artist has immortalised what she believed to be a fact.

ANGELICA KAUFFMAN, ANGELICA MARIA. By marriage she had the name of Zucchi, but as an Artist she is only known by her maiden name. She was the daughter of Joseph Kauffman, a portrait Painter of Coire, in Switzerland, where she was born in 1741. At an early age she evinced great talent for both music and painting, which her father encouraged by taking her into Italy. Here she decided on devoting her talents to painting. She was also distinguished for her acquaintance with various languages, being equally mistress of German, Italian, English, and French. In 1766 she came to England, where she resided during seventeen years, in which time her talents were recompensed with every honour, distinction, and reward that ambition could desire. In 1783 she left England and returned to Rome, where she died in 1807.

Though she may in a general way be considered a clever Artist, still there is in her Pictures a want of variety in her forms, an absence of energy in her attitudes, and a great sameness in all her figures, and thus she evinces the weakness of a mannerist. She has been too much extolled by her friends, and too severely handled by her critics. The real degree of her merit probably will be found between the two.

No. 95.

BONE, HENRY. This exquisite enamel by the talented Artist whose name it bears, is a copy of one of the most beautiful Pictures in the world—a Betrayal in the Garden, by Guido; now in the collection of the Earl of Darnley, Cobham Hall, Kent. The expression in the countenances of the principal actors is most correctly and feelingly pourtrayed. How clearly is the treachery of Judas written in his looks! The Saviour's reproach may be almost heard: "Judas, betrayest thou the Son of Man with a kiss!"

HENRY BONE was born in Truro in 1755. His first employment was with a china manufacturer at Plymouth. He then employed his talents at Bristol by painting landscapes and flowers on porcelain; from thence he went to London, where he became distinguished by painting, in enamel, the Sleeping Girl of Sir Jos. Reynolds, the Betrayal of Christ, by Guido, &c. &c. But the works which gave him lasting fame are the Portraits of the Illustrious Men and Women of his day in England, which he enamelled after the original Pictures in the various collections in this kingdom. His works, though beautiful, did not make him rich; they have been scattered about the country, and are to be found in the cabinets of men of taste. Bone was a Member of the Royal Academy, and died in 1834.

No. 96.

VAN STRY. A Landscape, with a Bridge across a Stream of Water; over which a peasant is driving three cows; on the margin of the river a group of cattle and sheep, attended by two shepherds, are reposing, and three mounted cavaliers are passing along a road. The warm effect of sunset on a summer day is represented with great truth to nature. This Picture might fairly be mistaken for one of Cuyp.

VAN STRY, JACOB, a landscape and cattle Painter, was born at Dort in 1756. He was considered a most promising landscape Painter, and, though he studied nature, he had a great predilection for copying and imitating other Masters. Cuyp and Hobbema were the models he most affected. It is to be regretted that he was content to be the follower of others, having such decided talent of his own. His brother Abraham, who died in 1826, at the age of seventy-three, possessed a more independent spirit; and there is so much merit in his works that, no doubt, they will hereafter be in great request. At one time Jacob studied under Andrew Lens at Antwerp, and also at the Academy of the same city. He was so fortunate in his imitation of Cuyp, that the name of the latter has, after erasure, been substituted for that of his own, and the Picture acknowledged as that of the old Master. He died in 1815.

In the Museum at Amsterdam there are three capital Pictures by him, of landscapes with figures and cattle.

No. 97.

OPIE. A Portrait of Mr. Thomas John, of Truro. Taken by this Artist when he was only fifteen years of age.

OPIE, JOHN, was born at St. Agnes, in Cornwall, in 1761. The son of a carpenter, who desired to bring him up in his own business, but his love of drawing turned his mind from such an occupation, and pursuing his untutored studies with assiduity, he was discovered by Dr. Wolcot [Peter Pindar], who, being a lover of the art and possessing some respectable Paintings, encouraged him in his taste, and lent him Pictures to copy and study. Thus the talents of young Opie became known in the country, and he was extensively employed as a Portrait Painter. His earliest efforts were extraordinary, reared as he was in a situation so remote from the advantages of academic studies. In 1777 he was employed by Lord Bateman to paint old men, beggars, &c., and in 1780 he visited London, where his talent became the object of general admiration, and where he met with the most encouraging success. About this time several illustrated works were in publication, in all of which he was much employed. Of these the most popular were: The Murder of James I. of Scotland; The Death of Rizzio; Jephthah's Vow; The Presentation in the Temple; and Arthur supplicating Hubert.

Opie's works are distinguished by a simplicity of composition, masterly boldness of effect, uncommon strength, though without much dignity of character, and a faithful expression of individual nature. Few Painters have shown so perfect an eye to the purity of colour; and there is little of the ideal to be found in his works. How greatly have we cause to lament that so much talent should be so prematurely lost to the world. He died in 1807, at the early age of forty-six.

No. 98.

KOEKKOECK. A BEAUTIFUL MARINE SUBJECT, treated with great care and delicacy.

From Mr. Pooley Smyth's collection, sold at Plymouth, April, 1862.

KOEKKOECK, JAN HERMANN, a Marine Painter of Holland, born in 1778, was the father of the celebrated Koekkoecks of the present day. Jan, the eldest son, born in 1811, was an Artist of great promise, but died at the early age of twenty. Four of his brothers, Bernard, Cornelius, Marinus, and Adrian, are still living, and hold position as very distinguished Painters of Holland. Their subjects, like those of the father, are chiefly marine views, and also landscapes, with figures and cattle, all which are treated by them in a superior style.

No. 99.

KOEKKOECK. An exquisitely finished Marine Piece, beautifully worked out.

Bought at Foster's, April, 1863.

No. 100.

SIDNEY COOPER. A Group of Cattle in the Marshes: Morning Tide. Cooper, in his cattle scenes, is unequalled. He may truly be said to be the Paul Potter of England; and more than that, because his grouping is more exquisite than that of the Dutch Painter. Cooper's small Pictures are rare, and are more prized in proportion than his large ones. Both, however, are beautifully true to nature.

KOEKKOECK. *See* page 217.

COOPER, THOMAS SIDNEY. A living Artist.

No. 101.

J. F. HERRING. A most spirited Representation of an Encounter between Two Contending Parties of Roundheads and Cavaliers. They seem to be so evenly balanced in numbers, both of the dead and the living, and so fairly matched in courage and desperation, that it would be difficult to surmise to which victory would belong. It would be difficult to reconcile this animated composition with the name of Herring, who was seldom known to paint subjects of an active character, but generally of sober horses, farm yards, with tranquil cattle, and every thing indicating rest. But Herring, when a young man, was in Abraham Cooper's R.A. studio for a short time, and it is by no means improbable, that when so engaged he may have copied one of his master's Pictures, or, at any rate, he may have made a study from it, to which he placed his name.

No. 102.

VAN HAMME. This modern Artist has hit off the style of the school which he copies with great success. The process of the bargain is well expressed, and the articles for sale truthfully drawn. It is, perhaps, a little too close a copy, both in idea and subject, of his model master, Metzu.

J. F. HERRING.

VAN HAMME. A rising Dutch Artist of the present day.

No. 103.

KRUSEMANN.

No. 104.

KRUSEMANN.

KRUSEMANN.

KRUSEMANN.

No. 105.

LANDSCAPE. Artist unknown.

No. 106.

DUBŒUF.

LANDSCAPE.

DUBŒUF. A French Painter of the last century.

No. 107.

MONK, C. An exquisite small Landscape, after the style of Wynants.

No. 108.

FRANCISCAN FRIAR. Artist unknown.

MONK, C. A good Artist of the present day.

FRANCISCAN FRIAR.

No. 109.

PAYNE, W. A splendid Waterfall in North Wales; copied by the Artist on the spot.

No. 110.

PAYNE, W. A Mountain-Side Piece of an extremely delicate character.

PAYNE, W. An eminent Artist in water colours, who flourished in England about the years 1800 to 1825.

PAYNE, W. The same as No. 109.

No. 111.

RODGERS, W. P., Sen. A Sea-Shore Piece of much merit. The grouping of the figures is admirably expressed.

No. 112.

RATTI. An Allegorical Representation of the Rainbow in Italian Scenery.

RODGERS, W. P., Sen. A clever Artist of this day.

RATTI. An Italian Painter of the present day, residing at Rome, and of some distinction in that city.

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